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The effects of on-the-job writing experiences on the audience adaptation strategies of adult learners in a community college setting

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CHAPTER I. INTRODUCTION

Adult learners, defined in this study as students age twenty-five and over, make up a large percentage of students who attend community colleges. In 1987, fifty-one percent of the students enrolled as full time students in a two-year college in the United States were over the age of twenty-five. For example, Des Moines Area Community College, the setting for this research, currently has a fifty-seven percent full time adult student enrollment, and this percentage is much higher when part time adult students are included in the enrollment count. These adult students enter the classroom with various degrees of writing experience. Most programs require at least one writing class to graduate, so writing instructors will encounter a large number of adult students in composition classes each semester in two-year colleges. Community college writing instructors will need to accommodate their instruction to the needs of both these students and the traditional students. Research on adult students' learning and composing processes will be beneficial to community college instructors who design student-centered teaching methods for traditional and returning adult students.

There are fundamental learning needs that adult students have, and researchers and instructors should consider these needs. Most adult students, sometimes called non-traditional, enter the academic setting with specific goals, while some students have no specific academic or career goals in mind. While most adult students experience at least as much frustration as traditional students, adult students often have more

to contribute to the classroom in the form of individual ideas and experiences. Knowles and Sommer, who have each written books on methods for teaching adult students, agree that adults and traditional students both should be allowed more independence in the classroom. Instructors should continue to utilize classroom methods described by Knowles and Sommer as andragogical, such as classroom discussion, collaborative learning, individual projects, or any other methodology that is student-centered instead of instructor-centered.

The goal of this case study is to provide knowledge of individual adult writers for composition instructors as they prepare to meet the educational needs of these adult students. After applying current composition and adult education research to observations made on individual students' composing processes and attitudes, this case study will attempt to provide information for teachers as they plan methods to teach adult students to write well in school or at work.

To provide this information, this case study examines how three adult students responded to a writing course taught by an instructor who used some andragogical teaching methods. In order to understand their response to academic writing in the andragogical setting and how this response compared to their attitudes and evaluations of the writing they did at work, the students were questioned on composing processes and attitudes toward the writing they did on-the-job and in the academic writing they did in a freshman composition course.

The first aspect of the composing process that this study focused on was the adult students' abilities to adapt to a specific audience and

rhetorical situation in the writing they did either at work on in an academic setting. Although the ability to address an audience successfully at work or in a composition class is a result of rhetorical maturity in a writer, adult students probably have not developed this maturity in their composing processes for the writing they do at work, according to a study on mid-and top-level management writers (Aldrich). If adult students are successfully adapting to a rhetorical situation, perhaps it is because they have followed guidelines or structures imposed on them by the working situation.

Even if adult students are able to adapt to a rhetorical situation, how much do they consider the reader or audience? Adult students may find it difficult to adapt to an audience in the writing they do in a composition class because of the general audiences students are often required to write for (Britton, et al.). Adult students may especially find audience adaptation strategies difficult in their composing processes when the instructor does not specify an audience other than the instructor or composition class.

A second purpose of this study is to analyze the differences between the subjects' composing processes and audience adaptation strategies in their on-the-job writing and academic writing. In order to understand the interrelationships among composing processes, audience adaptation strategies, and attitudes toward writing in work or academic settings,

and the effects of andragogical teaching methods on these processes, these specific questions will be examined:

1. What effects do andragogical teaching methods have on these adult writers' composing processes and attitudes in the classroom?
2. How are the subjects' on-the-job composing strategies and attitudes different from their strategies and attitudes in a community college composition class?
3. How do the composing processes of these adult writers reflect their abilities to accommodate their text to a rhetorical situation and a specific audience/reader in both academic and on-the-job writing?
4. Are the composing processes affected when an audience is specified in a writing assignment by the instructor or by the individual student?

Current literature on adult writers and composition has contributed some analyses that are beneficial to researchers and instructors of adult writers. However, a case study of adult writers in a community college setting has not been undertaken before this one. The present study will offer an in-depth analysis of the possible connections between adult learning theory and composing strategies in order to provide information on writing and learning to write in both academic and nonacademic settings. The methods in this study were designed to

analyze the attitudes, composing processes and audience adaptation strategies of three adult writers as they write for a freshman composition course at Des Moines Area Community College.

CHAPTER II. PREVIOUS RESEARCH IN ADULT EDUCATION AND COMPOSITION THEORY

In order to answer the questions this thesis addresses on the nature of adult students' adjustments to composition instruction and the effects of andragogical teaching methods on their composing processes, it will first be necessary to examine previous studies on adult education and andragogical teaching methods. While the first section of this chapter focuses on theory and research in adult education, the second section traces research on composing processes, attitude and audience adaptation strategies to answer questions on rhetorical strategies of writers in both academic and professional settings. These composition studies include inquiries on the effects of different types of instruction on rhetorical strategies, as well as research on how writers prepare for writing assignments either in the college composition class or in the work setting.

Andragogy: A Model of Adult Education

Malcolm S. Knowles introduced the term "andragogy" as a theory of educating adults, which he suggests should replace the term "pedagogy," which means "the art and science of teaching children" (37). According to Knowles, the term "pedagogy" is premised on the perception of the student as the receiver of knowledge and the instructor as the

transmitter of knowledge. Andragogy is based on assumptions that adult learning is unique from child learning because of the following factors:

1. adult self-concept has moved from being dependent to becoming "self-directing."
2. adult has accumulated experience that is a "resource" for learning.
3. adult student's "readiness to learn" is directly related to the student's social roles.
4. adult's perspective has changed to require an immediate "application of knowledge," and the student's "orientation toward learning shifts from one of subject-centeredness to one of problem-centeredness" (39).

In andragogy, because of the assumption that adult students are "self-directing," adult student learners should be involved in a process of "self-diagnosis" in the classroom where they would diagnosis their own learning needs and assist the instructor in making choices about what should be taught (40). Because adult students may have been away from structured education and the methods of teaching have changed since returning adult students attended school, they may experience anxiety or a lack of confidence. In spite of these conditions, adult students are often able to adjust to this new environment because they will feel that they are in control of their own learning in an academic setting where the instruction is student-centered or andragogical.

The instructor of adult students, according to Knowles, needs to be aware of the needs, experiences and personalities of these adult students.

"The adult's self-concept of self-directivity is in direct conflict with the traditional practice of the teacher telling the student what he needs to learn" (41). The theory of using "andragogy" vs. "pedagogy" in the classroom has several implications for college teachers of non-traditional adult students and traditional freshmen students. First, the experiences of adults can be emphasized through classroom methods that focus on student learning through the process of self-directed discovery. Specifically for composition instruction, teachers should allow students to make individual choices for assignments. Writing projects that are student-directed and individual student conferences with the instructor should be required to allow the students to take more control over their own learning. Other composition learning methods that place the responsibility on the student are collaborative writing assignments, group discussions or any other classroom methods that move away from the lecture method or similar methods that don't include extensive student participation and interaction (45).

Andragogy has implications for teaching composition to both adult students and traditional students. In his book, Teaching Writing to Adults, Robert F. Sommer outlines Knowles' use of the term "andragogy," and discusses implications and methods for teaching composition to both traditional and adult students. According to Sommer, the process approaches to writing, developed by Elbow and others, have contributed to andragogical teaching methods. "The writing process theory looks at the way writers actually work rather than analyzing their writing products to find out how they might have worked" (13). The assumption of the

writing process theory and andragogy is that students are taught to view writing as a "series of problems," which they are capable of solving in their own way through the "authority" adult students develop in the documents that they write on the job or in an academic setting (14).

The term "andragogy" in many ways describes some current composition teaching methods, as Sommer points out. Some composition teachers already involve the students in the process of learning and assisting in the decision-making process of the material to be taught in the classroom. For example, some instructors allow the college students to choose their own subject and audience for a writing assignment, develop and practice their own writing processes during the class period, or instructors may require students to evaluate their own writing and the writing of other students in the class. In order to become successful in writing, Sommer suggests that students need to gain experience in learning about their own writing habits and strengths and weaknesses. Andragogy, as a student-centered teaching theory, also encompasses methods that teach students "how their writing will affect an audience, and how writing can help students to understand the audience" (34). To be successful in the classroom, adult students need to be involved in understanding how and why they are learning.

A study conducted by Tracy and Schuttenberg (1986) analyzed responses from adult learners on their choices of "preferred classroom interaction patterns" (142). The purpose of this study was to answer questions on what type of instructional methods adult students said they preferred. The questions asked of the students were categorized by the

researchers into instructional patterns that ranged from instructor-centered to collaborative patterns. The collaborative patterns reflected Knowles' andragogical classroom methods. The rationales that adult students described for desiring a particular pattern were placed into categories, then compared to categories already found in adult education research. Another intention of this study was to analyze why some adult students seem to prefer collaborative teaching methods, while other students prefer instructor-centered teaching methods.

A conclusion of this study was that adult student preferences varied depending on their learning needs. Although many of the adult students desired to direct their own learning, many of them still admitted that they preferred the structure of the instructor-centered classroom (148). Rationales for instructor-centered preferences included low self-concept, learned dependence on the instructor, intimidation by the educational system, "consumer" mindset, prior success with instructor-directed learning, and fixation on earlier instructor-directed learning experiences (149). Preferences for classroom structures may have reflected these students' past educational experiences that included patterns of teacher-centered classrooms. Adult students may have already accepted these past patterns as appropriate characteristics of classrooms structures for all areas and ages of learning.

Since the Tracy and Schuttenberg study investigated preferences, it didn't directly investigate which type of learning is more beneficial for adult or traditional students. This article cites previous studies that have suggested that andragogy may be the most beneficial to the adult

students; however, this study implies that andragogy can assume a need for "self-directedness" that adults may not naturally have (154). This study calls for more research to be conducted on the individual needs of adult students. After examining the reasons why adult students may choose instructor-directed learning over student-directed learning, it is possible that andragogical classroom methods may be preferred by adult students after they have adjusted to this new learning environment. This study did not discuss all aspects of andragogy in the classroom, such as use of prior learning experiences. The adult students being interviewed may not have encountered all the positive aspects of andragogical teaching methods.

On the other hand, beginning adult students may feel more comfortable in an instructor-centered classroom as this type of structure may be similar to their work environment; however, adult students may prefer a collaborative, self-directed learning environment after a period of adjustment to the educational setting. Further, instructors will need to keep in mind that not all adult students will be able to adapt their learning needs and self-concepts immediately to andragogical teaching methods.

Overall these studies on adult learners imply that research on how adult students learn may be beneficial for instructors of both adult and traditional college students. Classroom methods that emphasize andragogical teaching techniques may be the most beneficial for students of all ages once the students overcome an adjustment period.

Studies in Composition: Cognitive Processes, Attitudes and Audience

Although Sommer addressed writing instruction in connection with andragogical teaching methods, he does not explain how this teaching specifically affects the composing processes and audience adaptation strategies of adult students. Composition researchers have examined the composing processes and audience adaptation strategies of writers of all ages to provide information for instruction and further research.

Ancient rhetoricians have defined audience analysis as a necessary part of the rhetorical situation, and many composition philosophers and researchers have recommended that writers keep the reader and rhetorical situation in mind while writing (Flower, 1981; Moffett, 1968; Elbow, 1983). Academic settings may propose a problem for writing, since students predominantly write for an instructor or classroom audience. Complex cognitive strategies involved in audience adaptation skills such as "decentering," which involve the writer putting herself in the place of the reader, cause problems for some student writers. Adult students are probably more capable of conducting this type of process than younger students (Kroll 1978). Researchers have analyzed adult students' attitudes, composing processes, and audience adaptation strategies in both academic settings and in work settings. The results of the following studies have implications for the results and discussion sections of this case study.

Writing on-the-job

There are similarities between academic writing and writing that is done in nonacademic settings because in both settings the writer must analyze and adapt to a specific audience or reader even thought the processes in each setting may be different. The writer must seek the approval of an instructor or supervisor for the writing in both academic writing and on-the-job writing. Both types of writing "may be intended for a specific audience and purpose. However, it is relatively unlikely that school-sponsored writings will actually reach the intended audience" (Odell and Goswami 234). For writers in the work environment, the skillful use of rhetorical situation and audience is necessary to succeed or at least retain their jobs if writing is an important component of the specific job (257).

Pearl Aldrich confirms Odell and Goswami's conclusion that some employees must write well to succeed in their jobs, and this pressure may cause "writing anxiety." By surveying top- and mid-level managers, Aldrich discovered that more than half of the managers' answers on the survey revealed negative attitudes toward writing (287). Some of the writers who rated themselves as "above average or excellent writers seemed touchy and defensive about answering questions that revealed how they write" (286). Confusion on how to prepare for the writing projects may have contributed to the negative attitudes toward writing. Answers on the survey revealed that these adult writers may produce ineffective documents because they are unaware of how to prepare for the

end product, and adult writers experience significant problems during the planning and composing process (287).

Writing for people outside one's field or job also exists such as "peers somewhat outside of the area of expertise; superiors somewhat outside that area; co-workers well outside that area" (Bataille 278). Instructors need to keep these potential outside audiences in mind when teaching students to adapt to audience to prepare students for future writing at work. However, some researchers also agree that writers in nonacademic settings have more information about the audiences they are writing to and have developed strategies for dealing with these audiences, while writers in the classroom may have little experience writing to an assigned audience. Students in the classroom will still consider the instructor as an additional audience (Odell et al. 19).

Academic writing

In a study on academic writing, proficient writers "were better able to make use of additional audience information than the nonproficient writers were. . ." (Rafoth 245). This study suggests that good writers consider specific audience concerns, which supports this and other studies that recommend instructors emphasize audience as a necessary component of the writing situation. Even if adult students already have the ability to "decenter," as Kroll suggests, the students will still need to develop goal setting skills in order to improve this ability to adapt to an audience in their composing processes.

Another study on both proficient and nonproficient writers tested the use of audience adaptation strategies at different points in freshmen composition students' composing processes. Audience awareness strategies produced better results when students were asked to answer audience questions during the revising process than when they performed these audience activities before the writing process. When the questions on audience were asked before the writing activity, "students may have been asked to juggle a constraint that they were not yet ready to juggle" (Roen and Willey 82). Teaching and reminding students to be aware of audience should occur during the composing process (Flower and Hayes 1981), or audience awareness strategies should be used as a revising activity (Roen and Willey 83).

Specifying an audience for the students can improve writers' attitudes, composing strategies, and writing proficiency, according to Redd-Boyd and Slater (1989). Assigning an audience increased the motivation of the students being tested in the experimental group of a freshmen composition course. "Students with an assigned audience expressed more interest and invested more effort in the writing task" (95). More audience adaptation strategies were used in the composing processes of the experimental group assigned an audience (96). One implication for teaching described by the researchers was that instructors should encourage students to consider audience whether the audience is assigned or unassigned; however, assigning a specific audience may help students to produce a clearer document (99).

Flower and Hayes, in their discussions of the planning stage of composing, examined pauses to discover how writers adapted to the rhetorical situation when writing a document. Writers appear to work in "episodes" around a plan that they have in mind. These goal setting activities, according to this study, fill up the pauses that writers have demonstrated during their processes of composing, and these goal-setting activities were visible to the researchers as they examined the thinking-aloud protocols of the subjects (242-3). An implication for this study was that some differences in good and poor writers may exist in the type of goals that writers develop. Good writers seem to have the "ability to use this planning to guide their own composing process" (243).

In studying cognitive processes, Flower and Hayes (1980) analyzed the concept of writing as "discovery." This process of "discovery" is similar to the process that exists in the classroom that utilizes andragogical teaching methods in that it also encourages a "discovery" method of learning that allows the adult students to direct their own learning and set their own goals; however, this "discovery" may cause problems for adults who have not developed independent learning goals. Likewise, problems with the way this term is used exist in teaching writing, as "discovery" may imply to writers that they will "find" the ideas and not "create" ideas or solve rhetorical problems (22).

According to Flower and Hayes, students need to "discover" and develop problem solving techniques through exploratory prewriting activities, and writers must be taught to adapt to all components of the rhetorical situation including audience, "persona," and the purpose of the

text. Writers can be taught to "explore and define" their own problems as they learn to analyze the rhetorical situation of the writing assignment (32).

These studies on the composing process and audience adaptation strategies of on-the-job writers and students in an academic setting show that students experience problems with the concept of audience in both settings. A clearly specified audience in an on-the-job setting does not automatically help the writer if he or she is not sure how to prepare for this audience during the composing process. Academic writing may be equally or even more confusing for adult writers who have done some writing in a work environment. All of these studies indicate that writers experience at least a few problems as they are preparing to write for a specific audience. An in-depth examination of the composing processes of three adult writers will at least provide detailed explanation of these particular adult student subjects' specific writing strengths and problems with composing and audience adaptation strategies in writing these subjects did both on-the-job and at work.

CHAPTER III. METHODS

The methodology in this case study involved the use of thinking-aloud protocols, draft analysis, interviews on past job experiences and discourse-based interviews. Descriptions of the subjects and the research setting are also included in the methods section of this chapter. To answer the research questions on andragogy, attitudes, composing process and audience adaptation strategies, raters coded the drafts and thinking-aloud protocols as described in the data analysis section included later in this chapter.

Research Background

This case study focused on one adult, non-traditional student; however, two other adult students were interviewed near the beginning of the semester. This study, conducted at Des Moines Area Community College in Ankeny, Iowa, analyzes in detail the writing process, attitudes toward writing and audience adaptation strategies of the adult student who has had previous work-related writing experience. Two other adult students were interviewed on composing processes, attitudes and audience adaptation strategies.

The principal subject for the study, who will be referred to as Linda, was enlisted from a required freshman composition class (English 117) offered at Des Moines Area Community College in Ankeny, Iowa, during the Fall Semester of 1990. A total of four adult students over the age of twenty-five were enrolled in one section of English 117. Linda and

two other adult students were interviewed on their past writing experiences. Out of the three students interviewed, Linda was the only student who volunteered for the thinking-aloud protocols and draft analysis.

Research setting

Des Moines Area Community College is a comprehensive two-year college that offers transfer and vocational programs, continuing education and Adult Basic Education. English 117 (Composition I), a required course for all transfer programs and some of the vocational programs, is designed to teach students to learn how to write effectively in an academic setting. The class size is limited to twenty-five students. Types of paper assignments required vary slightly for each instructor. The instructor who taught the composition class that the research subjects were enrolled in required four papers: Narration, Reflection, Observation, and Explanation. Generally, English 117 classes usually emphasize writing as a process, critical reading and thinking skills, and the rhetorical approach.

Writing as a process The process approach emphasizes writing as a series of steps that are unique to the individual writer. According to the instructor, her purpose in teaching writing as a process was to encourage revision and independence in revising. During the process of composing these papers, the students worked on journal writing in class to prepare drafts for the paper. Peer revising was also a part of this process. Peer groups met once about one week before each final draft

was due. The instructor also indicated that teaching students to prewrite relieved the student's anxiety as students often felt they had to produce a perfect document immediately. This "process approach" may also have improved some of the students' attitudes toward writing for several reasons. First, if students feel less anxious about writing, the process approach encourages students to compose in steps or phases, while checking with the instructor and other students in the class as they are writing. This periodic checking relieves the anxiety of having to produce a complete document immediately. Secondly, because students develop their own writing steps within the process, students may feel that they are in control of their own learning process. These classroom activities that allow the students to have more control over their writing process is also a characteristic of andragogical teaching methods.

Critical reading and thinking skills Critical reading and thinking skills were also taught as part of the revision process. Students were instructed to analyze the drafts in process for purposes of revision when reading individually or in peer revising groups. Skills of analysis were also taught as students analyzed professional and student models as a whole class with the guidance of the instructor.

Rhetorical approach The instructor attempted to teach the students that the reader and situation should affect writing choices. The instructor and the other students in the class served as audiences for all of the students' writing. Early in the semester, the students were taught the concept of audience, but no audiences were specified for the students. Near the end of the semester, as the students adjusted to the

challenges of academic writing, they were asked to define and describe audiences for their essays. Adaptation to a specific audience was one of the criteria for evaluation on the last writing assignment.

Summary of research methods

The case study method of research included the use of audio-taped thinking-aloud protocols, interviews on past work experience, discourse based interviews and final draft and protocol analyses by raters.

Past work experience interviews All three subjects were each interviewed once on their past work experiences, attitudes toward writing at work, and writing processes while writing at work. Sample questions are included in Appendix A.

Thinking-aloud protocols Linda completed two thinking-aloud protocols for each of two writing assignments to add up to a total of four thinking-aloud protocols. The first two protocols were conducted as Linda drafted, then revised a paper that was assigned at the beginning of the semester. The second two protocols were taped as Linda drafted and revised a paper that was assigned near the end of the semester. Linda was placed alone in a classroom with a tape recorder, and she was instructed to explain everything she was thinking about while writing the drafts, including thoughts that wandered away from the writing process. To help the student become familiar and comfortable with the composing-aloud process, a tape of an English graduate student's thinking-aloud protocol was played, then a trial prewriting protocol was conducted. Linda completed a prewriting exercise that her instructor

had assigned while she composed aloud into the tape recorder for the trial protocol. The investigator was present during this trial prewriting protocol.

After the trial protocol, the tape was transcribed and practice discourse-based interview questions were asked on her prewriting. Linda was asked to explain any problems she had with the thinking-aloud protocol process. At first Linda was uncomfortable, then as she became involved with the process, the composing aloud method helped Linda to organize her thoughts, and she explained that the process "forced" her to get the assignment done. By the end of the revision protocol on the first writing assignment, Linda explained that she was beginning to relax and enjoy composing aloud.

Discourse-based interviews Linda was asked questions once after the first draft protocols were competed for each of the two papers. These questions covered audience adaptation strategies and attitudes toward the composing process (See Appendix A). The questions after the draft of the first paper, and the questions asked after the draft of the second paper were similar. The first paper, written near the beginning of the semester did not require a specific audience, while the second paper, written near the end of the semester did require a specified audience. Linda was asked to explain changes that she was planning to make as she revised her two papers.

Analysis of Data

The open-ended interviews of the three subjects were analyzed in order to discover the subjects' attitudes toward writing, both in the work place and at school. The two discourse-based interviews that only Linda completed after each of the two first drafts were transcribed and analyzed. Three raters coded the drafts and thinking-aloud protocols for purposes of analyzing attitudes toward writing, writing processes of subject, and the subject's adaptation to an audience during the composing process and in the paper drafts.

Open-ended interviews

The tapes of the three open-ended interviews were carefully transcribed. First, the answers to questions that applied to attitude toward writing were read carefully by the researcher, then all of the questions that were asked about the work place and the writing that was completed at work were read. These documents were analyzed for patterns among the three adult learners that indicated various attitudes toward academic writing and on-the-job writing for the purpose of answering the second research question on how the subjects' attitudes toward writing on-the-job differed from their attitudes toward academic writing. The interviews were also transcribed and analyzed to provide answers to the third research question on composing processes in both work and academic settings as well as answer the fourth question on how the subjects viewed the concept of audience.

Discourse-based interviews

The discourse-based interviews were taped after the first draft of each of the two papers. The content of the interviews was transcribed carefully, then the interviews were analyzed for patterns in audience adaptation strategies. The interview of the first paper was compared to the interview of the second draft to examine any changes or adjustments Linda may have made in terms of audience adaptation strategies and composing processes. Changes in attitude toward the writing process were also noted as the drafts of the first and second paper were compared. Linda was not required to make the changes she explained that she was going to make, so places in the final drafts where the textual changes deviated from the changes that Linda planned aloud or did not plan during the taped discourse interview session were also noted.

Thinking-aloud protocols and drafts

The thinking-aloud protocols were transcribed by the researcher according to the process explained in the next section. The protocols and drafts were analyzed by the researcher and by a group of three raters according to the procedures described in the "coding categories" section.

Transcription of composing-aloud tapes The four composing-aloud protocols were transcribed from the tapes using the following procedure:

1. The students' written drafts and revisions were compared to the matching protocol tapes to gain a better understanding of what the subject was discussing. The discourse-based

interviews were also examined to check the direction of the composing process of the subject.

2. The transcribed protocols were marked to show when students were writing, reading or planning aloud. Writing segments were underlined while reading segments were typed in bold face. The word "reading" was also placed in parentheses immediately preceding the passage Linda read aloud. Planning aloud passages were typed in regular print with dashes for short pauses. Longer pauses were indicated by the number of seconds typed in parentheses. Linda had been instructed to indicate aloud when she began writing or reading; however, these activities could also be detected by the sound of writing and the emphasis, rate and intonation of Linda's speech.
3. Planning aloud passages that were not written or read were typed in regular print with dashes for short pauses. Longer pauses were indicated by the number of seconds typed in parentheses. Although Linda was prompted to explain thought processes as she paused during the practice protocols, the researcher was not present during these taped protocols.

Raters Three raters individually coded the transcriptions of the four composing-aloud protocols and the four drafts for adaptation to audience. Two of the raters were community college English instructors with Masters Degrees, and the third rater was a second-year graduate student and teaching assistant in English at Iowa State University. None

of the raters knew Linda, nor were they familiar with her writing experiences. The three raters attended a training session where they received a detailed explanation on how to code the protocols and drafts, and the raters received written instructions (see Appendix B). The raters were given an example of Linda's practice protocol that had already been coded. Then they were asked to complete the coding process on their own time during the following two weeks. All coded protocols were completed on time.

Coding categories The audience adaptation coding categories were similar to those developed by Carol Berkenkotter (1981); however, the categories were simplified and limited to assist the coders in their numbering process and to encourage agreement among the three coders. The coding categories varied slightly between the draft analysis coding instrument and the draft analysis coding instrument (see Appendix B).

When the coding was completed, the drafts and protocols were analyzed for percentage of agreement in each separate protocol and draft. Percentage of agreement was calculated after the marked and unmarked passages for audience were totaled. "Marked" sentences were those that the rater actually checked for audience, and "unmarked" sentences were those that were not checked at all by the raters. Then the percentage of agreement on the exact number of the coding category was calculated. Total sentences and percentages of agreement are explained in the Discussion and Implications chapter.

CHAPTER IV. RESULTS

The measures in this case study were designed to elicit in-depth responses from the subjects on the areas of past job experiences, attitudes toward writing (both academic and work-related), and audience adaptation strategies. To assess these responses and provide segments of information on the areas in question, the past work experience interviews, discourse-based interviews, draft analyses and composing-aloud protocols were analyzed separately using the several measures outlined in the previous chapter.

Interviews on Past Job Experiences and Current Attitudes

Three subjects, including Linda, were interviewed on their past writing on-the-job experiences and attitudes toward writing. Other questions were directed toward the subjects' planning or adaptation strategies for a specific audience in order to provide background for the case study. All three subjects were required to write for their jobs in the form of memos, letters, forms or reports. The subjects perceived their writing at work as both less interesting and less important than the writing assignments they worked on in the community college composition course.

Overall, the subjects spent less time composing for the writing they did on the job than for the writing they did in the composition course. Interestingly, two out of the three subjects did not seem to be aware of a possible audience while they were writing at work. Although all three

subjects were introduced to the concept of audience and how to adapt to an audience in their composing processes in the composition course, all three subjects appeared to be confused about the concept of audience at the beginning of the semester as discussed in the following sections.

One example of this confusion appeared in Linda's interview. After Linda's first draft of her first paper, she explained that she was writing this for herself more than for her instructor. Yet, when Linda was asked if she thought about any other people reading this, she responded, "I was thinking about other people who have been latchkey children. . . " By her final draft of her first paper, Linda imagined her audience to be her classmates as she added details and explanatory passages for her classmate audience. Diane and Sharon, on the other hand, explained that they thought about what the instructor wanted on this first paper, and Diane and Sharon did not name any other audience for the paper.

"Writing-at-work" experiences

Before the subjects' writing-at-work experiences could be compared to their academic experiences, the subjects' interview answers were analyzed in an attempt to understand how they viewed their own composing processes and rhetorical situations for the writing they did at work. Although all three subjects did some personal expressive writing such as short story, poetry and letter writing, the main experience of writing before entering college was their on-the-job writing. None of these students hold a college degree, and because of the type of jobs they held (nursing assistant, cosmetologist, restaurant/store manager), the

writing that the subjects did on the job was routine and usually short in length. For example, the subjects rarely wrote long reports, and they usually wrote only one or two letters, memos, forms or short reports a day. These three subjects planned to obtain jobs after getting a college degree that they realized may require more writing than the jobs they discussed during their interviews, so they valued the writing they did in the academic setting.

One subject, Sharon, had worked as a store manager and a restaurant manager where she wrote mostly memos, forms and letters. Most of her documents were forms that involved mathematical figures, so Sharon saw no connection between her composition course writing and the writing she did on the job; however, the writing was an important and necessary part of all of her management jobs. Although Sharon did not see much connection between on-the-job writing and the writing she did in the composition course, Sharon did recognize the effects composition instruction had on her personal poetry, short story and letter writing. Writing in her composition course, according to Sharon, has improved her ability to express herself more clearly in her expressive writing.

Linda, who also wrote letters and stories on a regular basis, explained that this background in expressive writing gave her confidence to perform well in the composition class. Because she mostly wrote charts and memos for her job, she perceived her composition course writing more as a way to improve her expressive writing than her past

on-the-job writing. To Linda, this creative or expressive writing was more important than the writing she did for past jobs.

Another subject, Diane, explained that her writing at work was very important because the State of Iowa required her to keep written records of her patients. Diane was responsible for keeping records of patient complaints throughout her shift as a nursing assistant. State of Iowa inspectors randomly checked these patient records to see if the hospital personnel were keeping efficient patient records. Although Diane's writing was considered an important and necessary part of her job, she did not find this writing as difficult as the assignments required in the composition course. Diane said, "I'm having a hard time comprehending what she [the instructor] expects." At work Diane felt confident that she could explain the patient's conditions in writing correctly and clearly.

Attitudes toward writing at work and in school

All three adult subjects were women who had chosen to go to school because they wanted to. Only one of the subjects claimed that she attended school to obtain a better job that would hopefully improve her present economic and social conditions. The other two subjects explained that they enjoyed the learning process, and they found the composition course enjoyable. All three subjects viewed the writing they did on the job as necessary for "survival," while the composition course, as Sharon explained, was "harder, but more rewarding."

Linda also felt that the writing she did for class was rewarding, because she learned how to be more creative and how to write and revise

well without feeling confined to a set of rules. The writing that she did on the job was necessary for the success of her business; however, the writing activities on the job were routine and boring.

Audience planning and adaptation strategies

All three subjects considered themselves and their instructor as audiences for their academic papers. Since these interviews were conducted near the beginning of the semester when the instructor stressed the class as the audience for the writing, the subjects did not discuss any other audiences for the papers they were working on then. When writing on the job or writing letters outside of the academic setting, all of the subjects mentioned that they had probably thought about who they were writing to at certain times. Although the subjects wrote to specific audiences, they admitted that they did not think about this segment of the rhetorical situation as much as the text or the purpose of the document. Sharon, for example, thought about the person she was writing to at work if she was close friends with the co-worker because Sharon always added a friendly message at the bottom of an informational memo. Otherwise, Sharon explained that she predominantly thought about the purpose of the message.

Diane also realized that doctors and nurses may be reading her documents; however, Diane really didn't imagine her audience reading her writing. While she wrote letters to her friends and family, Diane said that she did envision her friends and family reading her letters, so she directed her material and language to their interests.

The writing Linda did at work was often read and used by other employees, so Linda said that she always thought about potential audiences when writing her charts and memos. Her expressive writing, on the other hand, was usually written for the purpose of coming to terms with her own thoughts and feelings. Even though other people would eventually read some of her expressive writing, Linda often did not consider her audience while writing her letters and stories.

Discourse-Based Interviews

The discourse-based interviews occurred once between both the first draft and revision protocols for a total of two discourse-based interviews. Linda answered questions on audience, composing processes, attitudes toward writing and plans for revisions during these interviews.

First paper interview

In this interview, Linda was concerned about what the instructor wanted in the paper, so her central purpose in writing the autobiographical essay was to come up with a thesis that would be interesting to her instructor. Although Linda claimed to be writing this predominantly for herself and for the instructor, she did explain that since her story was about her experiences as a "latchkey" child, perhaps other "latchkey" children may have been interested in her story. Linda explains, "I was thinking about other people that have been latchkey children, and them reading it. . . maybe comparing their experiences

with mine" (see Appendix C) During peer revising, Linda also discussed her story line with other group members.

Before Linda came to the protocol session of the first writing assignment, she mapped (diagrammed outline), jot listed, and did some other preliminary writing. Linda explained during this interview that when she writes a rough draft, she "unpacks" or writes quickly what she has already organized in her head in the form of topic ideas or lists of elements to be included in the document. When asked about her on-the-job writing, Linda explained that she usually wrote only one or two drafts, while in her academic writing, she writes four or five drafts. Although she enjoyed writing this autobiography assignment, Linda was very concerned about her grade on this paper because she was trying to maintain a certain grade point. Because of this concern for a grade, Linda probably had her instructor in mind as at least one of the possible audiences for her paper.

When comparing Linda's first draft with the final draft of the first narrative assignment, the additions Linda made in the final draft appeared to match the revising plans she had expressed during her interview. Linda had indicated that she planned to focus her thesis more, and she also wanted to add more details about her mother. The details Linda did add in her final draft were not about her mother; however, the details did focus on one particular incident during one particular day in her life as a latchkey child. The details on this incident did expand on and help to direct her thesis clearly as Linda had planned.

Last paper interview

In the last paper assignment, which was an informative paper on any subject, the instructor required the students to specify a younger audience, so Linda explained that she was thinking about junior high students as she was writing her paper. Linda explained that she would direct the information in her paper to these junior high students by assessing what her audience's "worries and concerns" might be. Some inferences Linda made about the junior high audience she was writing to were that "they're very self-conscious" and "everything is awkward" for them (see Appendix C). When compared with Linda's first paper assignment, she was not as concerned about her instructor's grading criteria. Linda explained that she probably wouldn't ask her instructor for advice unless she found herself in a situation where she was "stumped on what to do."

Since Linda wasn't planning on checking with her instructor, she appeared to be more confident about her abilities to construct this assignment. Even though Linda was confident and described this assignment as being "fairly easy," she still planned to write several drafts as she had done for each paper in the composition course. When asked to compare her writing process to her process for the writing on-the-job, Linda said that her writing was very organized, and that her academic writing was also becoming more organized. Learning how to organize the academic writing was more difficult because the academic writing did not require the students to follow a specific format as did the on-the-job writing.

Most of Linda's plans for revision on this particular paper pertained to how she was going to adapt to her audience of junior high students. When setting her first and final drafts side by side, I observed that Linda added more details, and she directly addressed her audience more on the final draft. Linda edited out the sections she intended to, then she made extensive revisions on sentence structure and expression as planned.

Composing-Aloud Protocols and Draft Analyses

The composing-aloud protocols and first and final drafts of each of the two papers were coded by the three raters for occurrences of audience adaptation strategies according to the coding key (see coding key, Appendix B) Table 1, page 35, summarizes the total number of sentences (column one) and the percentage of rater agreement on places where audience was addressed (column two). The percentages listed in column two also includes places where the raters agree that no audience adaptation strategies were used. The last column of the table shows the percentage of agreement between coders on the exact characteristic of audience or the exact number on the coding key.

Table 1. Rater coding agreement for audience adaptation. Total number of units, percentage of agreement on units marked for audience and percentage of exact number agreements

Protocol or draft	Total number of sentences	Percentage of rater agreement	Percentage of coded number agreement
First draft of first paper	41	59%	100%
Protocol of first draft	66	47%	33%
Revision protocol	211	55%	43%
Final draft of first paper	48	54%	50%
First draft of last paper	32	56%	62%
Protocol of first draft	160	59%	75%
Revision protocol	119	66%	56%
Final draft of last paper	61	74%	70%

The purpose of computing rater agreement was to discover if the raters appeared to agree that Linda had used more audience adaptation strategies in papers written later in the semester. The percentages of rater agreement may be high in both columns because the percents were not calculated for chance agreement. However, rater agreement was only one method of data analysis among several other methods that were used to analyze the changes in Linda's audience adaptation strategies from the first to the last writing assignment. The researchers' analyses of the protocols, drafts and interviews are also included in the discussion section.

Keeping in mind that the percentages have not been calculated for chance agreement, the percentage of agreement among the raters was lower for protocols and drafts in the first paper than on the protocols and drafts for the second paper. One exception was the first draft of the first paper where the raters all agreed on the exact number. Other possible explanations for these percentages of agreement will be analyzed in the Discussions and Implications chapter.

The percentage of agreement was higher on the second paper than the percentage for the first paper that Linda wrote near the beginning of the semester. Linda's increased use of audience adaptation strategies is most visible on the final draft of the second paper where the percentage of agreement on the exact number was greater overall for the second assignment. Of course, the raters may have just understood better how to code for audience by the last paper; however, the raters were not instructed to follow any specific order when rating. Or the raters may have recognized that Linda was considering specific aspects of intended audience within this last draft. The percentage of agreement was lower for the last paper's protocols than for the first paper's revision protocol. Possible reasons for this and other occurrences in the percentages of rater agreement will be analyzed in the Discussion section.

Other limitations exist with the reliability of the raters' coding activities. Insufficient training and mixed interpretation of the coding categories among the three raters may have affected the percentage of rater agreement. However, Table 2 may give a clearer picture of the raters' interpretations of Linda's increased attempts to use audience

adaptation strategies in the final drafts of her papers. Table 2 contains the total number of sentences marked for audience in the document by each separate rater. A second column under each rater section indicates the percentage of the document actually marked for audience. The first column of the table includes the total number of sentences in each document rated.

Table 2: Audience coding for individual documents.
Number of sentences and percentage of document coded for audience by rater

Protocol or draft ( ) = # of sentences	Rater 1		Rater 2		Rater 3	
	Number marked	Percent	Number marked	Percent	Number marked	Percent
First draft of first paper (41)	6	15%	9	22%	10	24%
Protocol of draft (66)	15	23%	8	12%	34	52%
Revision protocol (211)	18	9%	24	11%	83	39%
Final draft of first paper (48)	9	19%	10	21%	16	33%
First draft of final paper (32)	17	53%	19	59%	28	88%
Protocol of draft (160)	9	6%	48	30%	45	28%
Revision protocol (119)	11	9%	29	24%	30	25%
Final draft of final paper (61)	37	61%	37	61%	40	66%

Table 2 shows the differences in coding choices made among raters. Rater three, for example, consistently rated more places for audience than rater one, which may reflect this individual rater's interpretations of audience. The final draft of the last paper of the semester contained about a forty percent increase in places marked for audience by all three raters than the final draft of the first paper assignment; however, this percentage does not take into account each rater's individual marking pattern. The composing-aloud protocols showed a slight decrease in the percentage of sentences marked for audience from the first draft to the final draft. The raters appeared to agree that Linda used fewer audience adaptation strategies in her composing-aloud protocols of the last paper, even though she used more strategies in her drafts (see Table 2).

On Linda's final paper of the semester, the raters coded an average of about twenty-one percent of the first draft protocol, and about nineteen percent on the revision protocol. In comparing the raters' coded responses on the first draft protocol to the revision protocol of the final paper, Table 2 shows that the raters seem to agree that Linda spent less time addressing her audience in the draft and revision protocols than she did in the actual drafts of the last paper.

CHAPTER V. DISCUSSION AND IMPLICATIONS

The results of this case study confirm previous research on composing processes, but the results raise questions about teaching audience adaptation strategies in the classroom and how these strategies transfer with the student to a work setting. The results also suggest areas for future research on the connections adult students make between work and academic writing, and on how teachers can best instruct adult students on audience specification strategies to prepare them for both on-the-job writing and academic writing.

In this chapter, adult education theory and composing theory are discussed in connection with the subjects' attitudes toward writing, composing processes, and audience adaptation strategies in the writing they did in the composition class or at work. Implications for teaching adult students to write well in both academic and nonacademic writing are also included.

Andragogy and Attitudes Toward Academic and Work-Related Writing

The first question this case study addressed is: What effects do andragogical teaching methods have on these adult writers' composing processes and attitudes toward writing? Although the three subjects in this study do not represent all non-traditional, adult students, past and present literature on the learning processes of adult learners is useful in making generalizations on the composing processes, attitudes, and audience adaptation strategies these case study participants have

demonstrated. Sommer's recent book on teaching writing to traditional and non-traditional students suggests that students learn writing best by collaborative learning or by classroom methods that encourage the students to direct their own learning. Andragogical teaching methods nurture students' processes of directing their own learning also by encouraging students to assist in choosing the material that should be taught and the methods by which learning will take place, according to the individual student and class goals.

The students in this study were exposed to some andragogical classroom methods in their composition class, and the subjects demonstrated characteristics of self-directed learning as they chose areas in their writing on which to focus their energy. This self-direction was observed in the case study subjects as they discussed their attitudes toward various types of writing. The subjects were also interviewed on composing processes and audience adaptation strategies they used in academic writing, creative writing outside of class and professional documents that they wrote at work.

Although the three subjects were comfortable with their work writing, perhaps it was because it was familiar and routine. They demonstrated some signs of anxiety and confusion toward this new academic writing situation, according to the subjects' answers on the "past job experience" interviews that were conducted at the beginning of the semester. Perhaps these students, as they began this new composition course recalled their high school education where they always had to "figure out what the teacher wanted." Diane had remarked

in her interview that she was still having a difficult time "comprehending" what the instructor expected. This anxiety that Diane was experiencing near the beginning of the course probably reflected conflict between Diane's expectations of the course based on previous high school experiences and the collaborative, andragogical teaching methods the instructor introduced. Diane's attitudes are similar to some of the subjects in the Tracy and Schuttenberg study, who felt more comfortable with an instructor-centered environment.

Diane and Sharon also had a difficult time understanding the role of the instructor in the andragogical classroom. While Diane and Sharon did not make periodic checks with the instructor on their work, Linda asked the instructor to read drafts of her writing because the instructor, Linda said, "was the only one who could tell me what was missing in the meaning. . ." Linda probably understood the instructor's role as a secondary audience and evaluator for the academic writing, while Diane and Sharon viewed the instructor solely as the evaluator whose only role was to grade the final draft of the paper. Linda, on the other hand, was the only one of the three subjects who had taken a writing course before enrolling in Composition I, and she seemed to understand the role of the instructor as an audience and an evaluator. By the completion of her previous writing course, Linda had probably understood that it was acceptable to check with the instructor during the process of working on an assignment in an academic writing situation. Diane and Sharon may not have understood that the instructor considered herself a secondary audience, and that they could have checked with her during their writing

processes. At the time of their interviews, Diane and Sharon had not yet adjusted to the teacher's "advisor" role that is characteristic of andragogical classroom methods.

Composing Processes

How do the composing processes of these adult writers reflect their abilities to accommodate their text to a rhetorical situation and a specific audience/reader in both academic and on-the-job writing? The subjects in this study were still discovering this "comprehension" process in the composition classroom, while the subjects were already comfortable with the on-the-job writing, since they had already learned what their supervisor and/or co-workers expected of them in terms of writing. The composing processes the subjects described for the writing they did at work were different from the processes the subjects were beginning to develop in the classroom.

Composing processes on-the-job

The writers in the Aldrich study wrote several drafts, but the subjects often did not plan for audience and purpose in the early stages of the writing because they did not seem to understand the value of planning for an audience and purpose (Aldrich 286). Likewise, the subjects in this study did not plan ahead for audience and purpose. For the writing they did at work, all of the subjects usually wrote just one draft once they understood the form and purpose of the document.

The type of writing that the subjects in this case study did was different than the subjects in the Aldrich study. Unlike the writing the subjects did in the Aldrich study, most of the writing the subjects in this case study did on-the-job was a matter of following a clearly defined format. In this case study, the subjects usually claimed to have fewer problems with the writing than the subjects in the Aldrich study. If the writing was a central component of the subjects' jobs, perhaps they would have remembered experiencing more writing anxiety as did the mid- and top-level managers in the Aldrich study. Perhaps because the writing followed a clearly defined format, and the subjects understood the minimal steps they needed to take to write on their jobs, they did not experience much anxiety as they wrote on the job.

Characteristics of Sharon and Diane's attitudes toward composing processes confirm the results of the Aldrich study that writers at work often do not view writing as a process. The subjects in the Aldrich study seemed unaware of how to prepare and plan for a document. Sharon and Diane's previous on-the-job writing contributed to this "one draft" view, and they also seemed confused about writing processes when they first entered the academic classroom as Aldrich's subjects did. Although academic writing has its own "rules" and formats that depend on the type of academic paper and rhetorical situation, the subjects had only begun to write their first paper when interviewed, so the situational guidelines were probably still invisible to them. However, Sharon caught a glimpse of "format" as she mentioned that she was surprised at the various types of academic papers listed on the syllabus. Sharon remarked that she had

never heard of an "observation" paper, for example, but she said that she was looking forward to learning about the different "forms" that existed in academic writing. Perhaps the notion that academic writing had some type of structure as her institutionally mandated, on-the-job writing did, was comforting.

Composing processes in academic writing

This "newness" of academic writing was also exciting to all of the subjects, who also realized that this academic writing situation seemed similar to the poetry and story writing that some of them did because academic writing offered more freedom to be creative, while their on-the-job writing was restricted to rules and formats. One important element of this composition course that the subjects were beginning to understand was that writing is a process that involves planning and revising. All three subjects' last experience in composition education most probably did not include an emphasis on revision. These composing processes are unique to the individual student, and Sharon and Diane were probably still in the early stages of developing a system or process for putting together a document because they described their writing processes as "difficult," but they couldn't describe in detail how their individual processes worked.

It may be worth noting that gender differences may also play a role in analyzing how students learn to write. Male students may adjust differently to the academic writing situation. Because all of the case study subjects were female, the differences between how males and females

view composing and the academic writing situation were not investigated. These differences may be worth investigating in future studies on student writers.

Differences also may exist among students who have had more writing experience at work or in another college writing course. For example, Linda, who had already had writing practice in her previous composition course, could describe in detail how she put a composition assignment together. Linda explained that her process would change according to the writing assignment as some writing assignments required more revision than others. For example, the final paper of the semester required some outside research of secondary and print sources, so her process required a few more pre-draft notes and lists. Linda described her first draft as a process of "unpacking" ideas, which is probably similar to a freewriting stage. The number and extent of Linda's revisions, especially near the end of the semester, depended on what aspects of the paper she was personally satisfied with.

When interviewed before the revision of her last writing assignment, Linda said that she thought she was becoming "more organized" even though she wrote more drafts. Her goals for revision were stated more specifically than during the revision interview of her first paper, which may indicate that Linda was developing her own system for putting together a document, and she understood the elements the instructor and academic situation called for. For example, in her revision of her last protocol, Linda mentioned possible changes that she was planning to make in organization, expression, and details

that applied to the audience and rhetorical situation in specific sections of the document. Linda was developing her own composing process and learning to solve problems that the subjects in the Tracy and Schuttenberg study could not yet do.

Perhaps the andragogical teaching methods that encouraged Linda to develop her own writing process and learning goals contributed to her persistence in working toward a revision process. At the time of the interviews the other two subjects still seemed confused about what the instructor wanted; however, the subjects did explain that they appreciated the collaborative revising that the instructor required during some class sessions. By the end of the semester, Linda had appeared to enjoy the opportunities for individual choices on aspects of paper assignments once she adjusted to the classroom situation. When Linda was interviewed about her plans for revising the last paper, she admitted that she was checking with the instructor less, and Linda felt that this paper was easy to write once she had decided on a topic and established an intended audience as the instructor had required. Linda probably adjusted more easily to the andragogical teaching methods recommended by Knowles (1970) and Sommer (1989) than some of the subjects interviewed in the Tracy and Schuttenberg study.

As Linda gained confidence in her ability to write well in an academic setting, she appeared to develop and meet her own goals for completing the assignment and learning to write well. Linda had the ability to "decenter" even in the first paper she wrote as she explained what she intended to revise on the final draft of the first paper. Linda

had to separated herself from her writing in order to analyze the changes she needed to make. By the last paper, she was able to put herself into the place of the audience without verbalizing her intentions as much. The ability to "decenter" may have already existed. Linda just needed time to develop her composing process, and she needed practice in writing to specific audiences.

Also during the last revision interview, Linda saw connections between the "explanation" that was required in her last paper and the explanation writing she did on the job; however, this relevance of academic to work writing was not the most important goal for Linda in learning to write well. Linda's ultimate goal was to transfer to a four-year college to complete a bachelor's degree in a writing-related field. When focusing on her present academic writing, Linda was encouraged to discover value in the actual process of learning and writing. This ability to value the process of learning itself that is characteristic of the subjects of this study, and many other adult students as described by Sommer (1989), may have emerged from adult students' abilities and desires to direct their own learning goals, and from the rhetorical situation which the students are writing in whether the rhetorical situation exists at work or in an academic setting.

Some adult students may have already mastered the skills needed for adjusting to any new situation through community, family, and job changes. Knowles suggests that adult students have already become somewhat independent in their ability to solve problems. Perhaps writing in an academic setting is similar to writing on the job in that each

requires a period of adjustment to a rhetorical situation. Adult students moving to the academic setting from a work environment may just need to "figure out what the instructor" and rhetorical situation call for. On the other hand, the adult writers in the Aldrich study still did not understand how to prepare for the rhetorical situation that their on-the-job writing required. It is possible that the managers in the Aldrich study did not have practice adapting to an audience in their academic writing courses, and so these subjects were not prepared to adapt to the various audiences their writing assignments at work called for.

While adult students may have difficulty in moving from writing in a work setting to an academic setting, traditional students may have a more difficult time adjusting to a job situation than in moving immediately from a high school to a college setting. Traditional students, unlike adult students, are already somewhat familiar with current composition course expectations. Questions on how or if students can transfer their abilities to adapt to an audience and rhetorical situation still need to be examined. The transferral of writing strategies from on-the-job writing to academic writing may cause confusion for adult students who may already be accustomed to writing to "real" audiences in a work environment.

Audience Adaptation

The final two questions this case study addressed are: How do adult writers adapt to a specific audience within their composing processes, and how are these audience adaptation strategies affected when an audience is specified either by the instructor or by the individual

student? In this study the subjects viewed the instructor and classmates as audiences for their academic writing. The concept of audience was one aspect of the rhetorical situation that these adult students seemed to have ignored in their work writing, which confirms the discussion on rhetorical situation and on-the-job writing in the Aldrich study. The subjects in the Aldrich study either ignored the rhetorical situation during the planning stages, or they experienced problems with adapting to the intended audience. Perhaps the adult students in this case study would have ignored the concept of audience in their composing processes if it had not been taught by the instructor in the composition course.

Audience adaptation and writing in the work place

Linda was the only case study subject who actually recalled that she had considered an audience when she was writing at work. The details about her customers had to be as "neat and understandable as possible," since other employees used this information when Linda wasn't working, Linda realized that clarity in her documentation was necessary for her co-workers to follow her instructions. Odell and Goswami, in their study on nonacademic writing, found that the writers they researched needed to be able to adapt skillfully to a specific situation and audience in their writing. As Odell and Goswami's subjects needed to adapt to an audience, Linda also understood that her notes on her customers needed to be clear to her co-workers, so Linda would maintain a good relationship with these co-workers. Also if the co-workers were able to follow Linda's

instructions for the customers, she would continue to keep her customers satisfied.

Diane, on the other hand, knew that doctors and nurses probably read the notes on her patients. Since Diane didn't see anyone read the notes, and the writing of these memos wasn't the most important aspect of the job, Diane didn't visualize an audience. Diane seemed to view herself more as a scribe who simply copied down exactly what the patients told her. Diane's responses to rhetorical situation and audience were more typical of the adult writers in the Aldrich and Bataille study. Perhaps if Diane had received complaints or responses to her memos, she may have spent more time imagining and planning for the intended reader for her documents.

Adult students, such as the students in this study, who hold jobs in which writing is not a central activity, may spend more energy considering the message and the purpose of the writing, instead of the readers of the message. These writers may be confused as to how to direct their message to a specific reader, as were the subjects in the Aldrich study. This may suggest that instructors need to spend more time discussing the concept of audience, then remind students to consider audience during the early stages of their composing processes.

Bataille (1982) also described writing on the job that was directed to peers, superiors or co-workers outside of the writer's area of expertise. These secondary audiences that Bataille discusses may also cause confusion for writers who are already having difficulty writing memos or letters to audiences within their areas of expertise. Likewise,

academic writing may cause adult students difficulty because the audience is vague or more than one audience exists, such as an assignment-specific audience with an instructor as the second audience. Instructors may need to consider how they should explain their role as a secondary audience and an evaluator.

Audience adaptation and academic writing

Adults may be confused about what characterizes "good" academic writing, since rhetorical situation and audience are not always the focus in high school composition courses. High school writing often emphasizes mechanics and organization, and audience and rhetorical situation are often not discussed or taught in high school writing classes. High school writing is often expressive in nature to encourage students to practice and develop their composing processes by writing about their own experiences. Writing in a freshman composition course probably offers confusion for the adult student who may view academic writing as a form of self-expression. The first assignment in this composition course, and in many beginning college composition courses, is a narrative assignment, which is an assignment that involves writing about the self. Writers may have a difficult time forming an audience representation if the instructor does not discuss the concept of audience, even if the students already have the ability to "decenter."

In the case of the subjects of this study, for example, the instructor did explain the concept of audience briefly, and described the potential readers as members of the composition class. In her thinking-aloud

protocol for her narrative assignment (first paper), Linda still wrestled with the thesis and audience aloud as she tried to decide which information to explain more because her readers may not understand. Linda's confusion with her first paper appeared in her revision protocol as she tried to define her audience. Linda begins in her revision protocol, "As a latchkey child I had all the freedom and more. . . ." Then Linda suddenly decides that her audience is not latchkey children, so she needs to explain what a "latchkey" child is: "A latchkey child is a child who because of conditions. . . is at home unsupervised before and after school. . . ." In the second quote, her audience appeared to be the instructor and the class as she worked with the thesis and decided what details to include. In an interview after writing a first draft, Linda was asked if she was writing for herself or the instructor. Linda's response was, "I was more writing for myself. . .to get this part of my life down on paper and take a look at it. . . ." Since Linda understood this narrative assignment to be a form of self-expression, she didn't really specify an audience other than herself during her first protocol (see Appendix D).

The confusion about audience continued to be evident in the thinking-aloud protocol as Linda began to at first specify an audience of past "latchkey" children who could "compare their experiences" with hers. During the revision protocol, however, Linda defined the term "latchkey child," then proceeded to explain some circumstances that were part of a typical "latchkey" child's life. Since Linda added details that would have been obvious to experienced "latchkey"children, she probably remembered that her instructor and classmates would be

reading this narrative, and her classmates may not have been "latchkey" children. Linda's confusion about audience may have been a result of her inability to adapt to an audience in writing at this early stage in the composition course, or Linda may have viewed the narrative assignment as a self-expressive form that had to be molded into something that other readers (classmates and instructors) would have to find interesting.

The Redd-Boyd and Slater study found that when an instructor suggests a specific audience, the writers exhibited positive attitudes toward the writing situation and utilized more audience adaptation strategies. Perhaps if the instructor had specified an audience for the students at this early stage, Linda may have had fewer problems with her composing process, and utilized more audience adaptation strategies during the early stages of composing the first draft of her first writing assignment.

In the last paper of the semester, according to the raters' coding, Linda addressed and adapted to an audience by utilizing a larger number and variety of strategies. In the last paper, for example, she spent more time directly addressing her junior high audience. Even though Linda was writing an informative paper, she knew she had to appeal to her junior high audience's interests and feelings by using such phrases as "how you look really depends on how you feel about yourself" or "if you feel you are still having trouble. . . ." This increase in the number of audience adaptation strategies probably illustrates some improvement in writing skills, which is to be expected during the last part of the semester. Interestingly, Linda's audience adaptation strategies in her

protocols decreased as the percentage of coded audience activities increased. There are several possible explanations for this decrease in the protocols and increase in the drafts. Some explanations have been discussed in the previous chapter. One explanation for this decrease in audience adaptation strategies in the thinking-aloud protocols might be that Linda did not need to verbalize her conceptions of an audience as she became skilled in adapting to a particular audience in her processes of composing and revising. The instructor included activities to encourage the students to think about audience during the early stages of the composing process of the assignment. These audience activities that Linda's instructor required her to do during the prewriting and early drafting stage, as recommended by the Roen and Willey study (1988), also may have contributed to Linda's improved use of audience adaptation strategies

By the end of the semester, Linda also became more independent in adapting her writing processes to a particular type of document and to the rhetorical situation and audience the instructor required the students to consider because Linda checked with the instructor less during the process of this paper. This independence may be a result of Linda's natural ability to "decenter" or separate herself from the audience of her paper in order to plan and compose for a specific audience. If Linda did not already have the natural ability to "decenter" herself from her writing, Linda may have learned this ability by the writing practice and instruction she received in the classroom. The question of whether or not it is possible for students to transfer this independence that they have

acquired in their revising process from one rhetorical situation to another through the process of "decentering" still needs to be examined. The question of how instructors can capitalize on adult students' decentering abilities when teaching them how to develop their own composing process is worth researching. Also, how instructors can best teach students about audience and rhetorical situation still needs to be examined.

Furthermore, the key to understanding students' acquisition of knowledge of rhetorical situations may not necessarily exist solely within the parameters of analyzing the strengths of knowledge transfer from one rhetorical situation to the next. Adult students' individual goals for learning and success also may provide information on how all students plan for and analyze a writing situation. Further research is still needed in order to understand how adult students work to achieve the writing goals they set, and how instructors can best assist students in this goal setting process.

In the final paper required for the composition course in this study, the instructor requested that the students choose a younger audience, then adapt to that particular audience in the paper. This requirement of asking the student to address a specific audience may have improved Linda's ability to accommodate audience more obviously in the final draft of her last paper, since her final draft appeared to have addressed and accommodated an audience with a variety of composing strategies. Although the Redd-Boyd and Slater study recommends that assigning a specific audience for the students may help students, adult students may

be ready to choose their own audience by the end of the semester as Linda did. Some guidance by the instructor may or may not have been necessary in Linda's case. Since adult students most often desire a situation where they can set their own goals, this opportunity for the students to choose their own specific audience from a general "younger" audience request worked well at least for Linda because she felt that this paper was "easy to write." Knowles' and Sommer's andragogical teaching methods support the instructor's decision to allow the students to choose their own specific audience and related rhetorical situation. By giving Linda the opportunity to choose her own specific audience, the instructor encouraged Linda and the other students to become more independent in their composing processes as Linda and the other students decided on their own specific topic and audience.

Questions on audience and how students transfer the concept of audience to other rhetorical situations still need to be considered. If the concept of audience is understood by the adult writer once it is explained by the instructor and practiced by the students, could any type of writing for an audience specifically defined by the individual writer be valuable practice for adapting to a discourse community in either an academic or a work setting? Further, since Linda and other adult, non-traditional writers are often skilled in setting their own learning goals, when should students develop their own audiences in place of the instructor defining an audience for them? Future studies on adult writers might fruitfully explore these questions to assist instructors in working with these adult students in college writing courses.

CHAPTER VI. CONCLUSIONS

Further research in the areas of adult education theory and the possible connections of andragogical teaching methods to composition research and instruction would benefit instructors of both adults and traditional students. The adult students in this study were both positively and negatively affected by andragogical teaching methods at various stages in the semester. The students in this study varied in their abilities to adapt to specific audiences, and the development of their composing processes also may have been affected by the andragogical teaching methods.

Andragogy and Attitudes Toward Writing

The role of the instructor, which is often viewed by students as the primary audience, may confuse students unless the instructor acts as a facilitator and guide as the students define audiences other than the instructor. Andragogical teaching methods seemed to have at least encouraged Linda to develop and improve her composing processes.

Negative attitudes toward academic writing may be improved by andragogical teaching methods. Diane's frustration existed when she wasn't certain what the instructor expected in her writing near the beginning of the course. Since Linda checked with the instructor less, she probably felt more confident about her own writing processes, and the andragogical teaching methods allowed her to develop her own writing process with practice.

Andragogy, Composing Processes and Audience

Since adult writers may have developed the ability to "decenter" or put themselves in the place of the reader when writing (Kroll), adult students may just need to be taught how to address a specific audience. Adult writers may benefit from developing and discussing their own considerations for accommodating audience on their own instead of the instructor providing an audience or questions for considering audience.

The assumption that all adult students are as independent and well organized as Linda is an over-generalization. Diane, for example, admitted that she felt confused about the writing situation, and she explained in an interview that she checked with the instructor often during her writing process. However, as Knowles and Sommer suggest, allowing all students some freedom to make choices in the classroom may provide the experience adult students need to adapt to a rhetorical situation for writing in a future career.

After a period of adjustment in the academic writing course, college students will probably remember the instructor and classmates automatically as secondary audiences if the instructor and peer groups criticize and evaluate the papers, and if the instructor assigns writing for audiences other than the instructor and class members. Perhaps instructors should define their role as evaluator and secondary audience, and explain what this means for each writing assignment, since this role of the instructor may cause confusion for both traditional and non-traditional students as expressed in the discussion section of this study.

Suggestions for Further Research

Audience and rhetorical situation present interesting problems for students and instructors in an academic setting. The academic setting is an artificial environment for teaching professional and technical writing. Adult students who have already written on the job may see no connection between the writing they did at work and the writing they do in the composition classroom, and in freshman composition there may be very few connections. Perhaps teaching methods need to be researched and developed that will bridge this gap and capitalize somehow on the adult students' past on-the-job writing experiences.

More research is still needed on learning styles and attitudes of adults who are entering higher education for the first time as they develop writing strategies in the composition classroom. Also, research should question what relationships exist between academic and nonacademic writing, and how instructors can best prepare adult college freshmen for a nonacademic work setting that they may or may not have already experienced. For example, how helpful are classroom activities that involve case work or direct written communication through role-playing between the students and instructor in the classroom for teaching students about audience and rhetorical situation? The concept of how to help students "transfer" this academic writing knowledge to nonacademic settings still poses problems for instructors of those students who cannot yet visualize the connections between academic writing and writing on the job.

Because of the growing number of adult students entering the community college system, instructors and researchers need to closely examine current composition teaching methods for adults. There is a trend toward andragogical teaching methods in composition, such as collaborative writing and the process approach, as Sommer has suggested. However, researchers still need to examine questions on these teaching methods in future studies. For example, which specific methods do adult students respond to the most positively, and how can instructors encourage students to learn to adapt to an audience or rhetorical situation on their own? Encouraging students to become more independent in their learning and composing processes may be the most essential component of the transfer process from one rhetorical situation or audience to another.

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APPENDIX A

SAMPLE QUESTIONS

Sample Questions for "Past Job Experience" Interviews

Sample Questions for "Revision" Interviews

SAMPLE QUESTIONS FOR "PAST JOB EXPERIENCE" INTERVIEWS

1. What type of documents did you write? For example, did you write letters, memos, notes, reports or any other document?

2. How often did you write each of the documents mentioned in question one?

3. How did you view this part of your job? Did you enjoy this? Was it easy or hard?

4. Who did you write to when you wrote your documents?

5. How much did you think about who you were writing to as you were writing on the job?

6. How did you prepare for writing on the job? For example, how many drafts did you write? Did you discuss your writing with anyone else at work before you began writing or during the writing process?

7. How important was the writing you did on the job compared to your other job responsibilities?

8. What do you see as the differences between writing on the job and writing in your composition class?

9. Which situation did you enjoy writing for more? Why?

10. Do you view your academic writing as easier or harder than your on-the-job writing?

11. How much do you think about what your instructor wants as you write for this class? Do you ever check with the instructor before you complete the final draft of your paper?

12. Do you think your writing that you did on the job helped you with your academic writing? Do you think your writing that you did on your own helped you with your writing?

SAMPLE QUESTIONS FOR "REVISION" INTERVIEWS

1. Who were you writing for in this assignment?
2. What did you think about the most as you wrote your first draft?
3. How much did you think about what your instructor expects as you were writing?
4. Did you image any other people reading this as you were writing?
5. How did you feel about writing this assignment? Was it easy or hard?
6. How did you prepare for this assignment? For example, how many drafts did you write? Did you discuss your writing with another student or the instructor?
7. How important was this writing assignment to you?
8. What changes did you make while you were writing this assignment? Describe the specific steps you went through and the specific changes you made in the document.
9. How were these steps similar or different to the steps you went through when writing on the job?
10. What changes will you make between the first draft and the final draft?

APPENDIX B

CODING INSTRUMENTS

Coding Instructions for Raters

Coding Categories for First and Final Drafts

Coding Categories for Thinking-Aloud Protocols

CODING INSTRUCTIONS FOR RATERS

Step One: You will be reading and coding the following eight documents:

1. Draft One--"Latchkey Freedom"
2. Final Draft--"Latchkey Freedom"
3. Thinking-Aloud Protocol--Prewriting and Drafting Stage of "Latchkey Freedom"
4. Thinking-Aloud Protocol--Revision of "Latchkey Freedom"
5. Draft One--"The Big P"
6. Final Draft--"The Big P"
7. Thinking-Aloud Protocol--First Draft of "The Big P"
8. Thinking-Aloud Protocol--Revision of "The Big P"

While you are reading these drafts, put a check mark at the end of any sentence where you think the writer has adapted to or considered the audience in some way, either correctly or incorrectly.

Step Two: Look again at the thinking-aloud protocols and replace your check marks with a number of a category from the Thinking-Aloud Protocol Coding form (See example of coding protocol).

Step Three: Compare the protocols to the first draft and final draft to help you code these as consistently as possible with the thinking-aloud protocols. On the drafts, replace your check marks with a number of a category from the Draft Coding form.

Note: If you are undecided between two category numbers on the coding sheet, write them both down.

CODING CATEGORIES FOR FIRST AND FINAL DRAFTS

1. Considering knowledge the audience does or doesn't have.
2. Providing background information for the audience.
3. Interpreting information for the audience.
4. Making inferences about the audience which may or may not be accurate.
5. Directly addressing the audience in text (you).
6. Comparing or contrasting self to the audience (I).

CODING CATEGORIES FOR THINKING-ALOUD PROTOCOLS

1. Considering knowledge the audience does or doesn't have.
2. Providing background information for the audience.
3. Interpreting information for the audience.
4. Making inferences about the audience which may or may not be accurate.
5. Directly addressing the audience in text (you).
6. Comparing or contrasting self to the audience (I).

7. Naming or describing the intended audience.
8. Making writing changes or corrections based on intended audience.
9. Naming audience related plans or goals.

APPENDIX C

INTERVIEWS

Linda's "Work Experience" Interview

Revision Interview of First Paper

Revision Interview of Last Paper

LINDA'S "WORK EXPERIENCE" INTERVIEW

Interviewer: Linda, what I'm going to do is ask you a bunch of questions about your past job experiences and the writing that you did on the job. I know you told me that you didn't do much writing on the job and so I'm going to ask you about the writing you did at home, or when you weren't necessarily at work, OK?
Linda: OK.
Interviewer: What kind of documents did you write? For example you can talk about the writing that you did on the job or at home--letters, memos, notes, reports? Or what type of document did you write, either at home or on the job, and tell me where.
Linda: I would write letters at home and, ah, shopping lists and things like that. Ah, up to a few years ago I started into a recovery group and, uh, then I had to start writing assignments--life stories, and feelings letters to other people and, uh, as a way of learning what my feelings were and working through to solve personal problems.
Interviewer: Did you have any writing that you did on the job at all? Any notes that you wrote or any letters or any memos that you wrote to anybody?
Linda: Not really. Most of my jobs were actual physical jobs, ah, as I worked as a beauty operator. I did have to write a card catalog of customers--their phone numbers, addresses, what kind of permanents or hair colors I used.
Interviewer: How often did you write each of the documents that you mentioned? Let's kind of back up a little bit and talk about some of the letters that you wrote at home or off the job.
Linda: Well, the letters kind of were very now and then, um, I never thought I had anything to say. It was like for years I had all this stuff building in me--all these words--and I never knew about setting them down on paper and in the past years I have learned now that I have a voice and everything is overflowing, or I would never say anything even out loud. It was not something you would do in our family--was to talk or even write about things--everyday things--that would even go on.
Interviewer: So, when you wrote the letters did you maybe write them whenever you had something you needed to express?
Linda: No, it was more out of obligation. I have to write to my dad because it has been too long and he is going to get upset. It was more of a people-pleasing type, ah, situation, and I really wouldn't say anything in these letters--they would just be written--this I'm talking about as being years ago. The letters now I write they're more for me--they're mostly unsent letters on how I feel about somebody--what I have always needed or wanted from them that I might not have gotten. They're more as working through a problem I might have personally or a letter to form ideas about something that I eventually will probably say in person to that

person or I may give them the letter so we can talk through that problem instead of having to confront them right away.
Interviewer: When you wrote your documents on the job did you write those about every day--like those little notes that you kept track of--when you kept track of records of your customers?
Linda: No. Some were monthly, some were every three to six months, ah, on different customers. I--they were probably--oh--two or three a week. It was really not that much. This was back in the sixties and people didn't get as much back then.
Interviewer: How did you view that part of your job where you had to write that down? Did you like this?
Linda: No. Frankly, I hated it at the time. It was very boring and it just seemed like a waste; although, if I didn't write down, ah, what kind of permanent I used and how I did it or the formula that I used on a person to color their hair, then the next time it would have been kind of impossible to get the same results, so it was like a necessity. My writing--do you want to know now or just then?
Interviewer: Let me ask you this first. You said that the writing on your job was just out of necessity and you said that you really didn't like it because you thought it was boring. Did you find it difficult at all or did you think it was easy?
Linda: Oh it was easy--I had to do it, and I didn't really want to do it. There was nothing creative about it. It was just writing down facts.
Interviewer: Um, what about when you were doing your letter writing? Did you like doing the letter writing?
Linda: It depended on who it was with--now I do remember a time back in the sixties--I had a boyfriend who had moved out of town and I would write really long letters and it--now that I think about it--I believe they were fairly good, and I really enjoyed that. part of it, and it was something I wanted to do. When it was a necessity letter like writing to my parents out of obligation I hated it--absolutely hated it. So, when it was something I really wanted to do I liked it.
Interviewer: When you wrote your documents at work--who were they to? Were they to anybody or were they just to yourself? Did anyone else see them?
Linda: Well, if I wasn't there, other people would go in and look at them because if a customer came in and I was sick and they were scheduled for an appointment or something, or if I was on vacation, somebody else had to do it, so other people would look at them.
Interviewer: How much did you think about these other people that were going to see this when you were writing those notes? Did you think about the fact that other people would read them at all?
Linda: Oh yeah, so they had to be as neat and as, um, understandable as possible. I had the neatest card file of anybody in the shop.
Interviewer: And then when you were writing your letters did you think about that person as you were writing the letter at all?

Linda: Um, before, back in the sixties, the boyfriend . . . I probably thought about him, but I only wrote about things that I was doing and, uh, and I probably did not write about things that he would have been really all that interested in--like I knew he was interested in politics, but I knew absolutely nothing about it, so they were probably not all that interesting to him. He would probably have preferred to read an opinions column in the newspaper. Now, when I write a letter I, ah, do think about the person that's going to read it, and what they might find interesting and--ah--I consider their feelings and what they care about.
Interviewer: Ok, when you were writing either on the job or your letters at home, how did you prepare for the writing? How many drafts did you write, or did you discuss your writing with anyone else at work, or your friends or anything before you started writing?
Linda: No. I just got a paper and pencil and sat down. Sometimes I would copy it over. . . .
Interviewer: Are you talking about the ones at work or the letters now?
Linda: Oh--the letters. At work I never talked about any of it. It was always, ah, a basic standard format that I had already set out, so there was no big deal about that. Letters I would just sit down and write them and maybe rewrite again and make it neater, and look a little better and correct spelling, but that was about all.
Interviewer: How important was the writing that you did--I'm just going to ask about work--how important was that writing compared to other job responsibilities?
Linda: Very little. importance at all.
Interviewer: What do you see as the differences between the writing that you did when you were at work, or the letter writing that you did, as compared to your composition class?
Linda: Oh . . . difference of night and day. The composition class I've really learned how to put things together. I've learned how to be creative. Um, I remember the first day, ah, I came to a writing class, I was told to throw all the rules out the window and that completely freed me to become creative and to be able to write a meaningful piece of work that I'm proud to let other people read--um--before I was so hemmed in by rules and regulations and things that are supposed to be this way and that, that I had lost all the creative ability of writing. I never really knew it was there--let alone be able to do it, that this being told that you don't have to follow any rules. You can just do it--just opened up a world and being told, "write what's in your mind," and boy, I had a lot of things in my mind., and if I could I would write day and night. Now I'm writing dreams and, ah, I wish I could to it faster. It's tremendous. It's great.
Interviewer: So you say you enjoy it more, but do you see academic writing as more difficult as the writing you did on the job?
Linda: Oh yes. Definitely. A lot more difficult. You have to make, ah--your reader has to understand what you are trying to say, and you have to cover all bases, and make sure the details are there, so your piece will be,

ah--you have to explain everything. Whereas, before I never explained anything. It was just there--I don't care if you understand it or not, that's what it is and that's what it was. Now I care.
Interviewer: When you write for this class, do you ever check with the instructor before you complete your paper in process?
Linda: Oh yes--an awful lot. In fact there were times I think my instructor just really got bored with me checking with her. Ah, because I would try to go to girlfriends and say, "Ok, what's going on here? What do I need?" And they would check punctuation or check my spelling, which was fine and good, but I've got a computer that will check my spelling for me . . . punctuation, well, I do pretty good at that. Ah, my instructor was the only one who could tell me what was missing in the meaning . . . what details I needed to fill in . . . whether or not everything was flowing smoothly, and my paragraphs would run one into the other, and so I had to check with her. There was no one else that could.
Interviewer: What about in your writing on the job? Did you ever check with anyone?
Linda: No.
Interviewer: Did you know what to do right away?
Linda: Yeah, basically, it was like writing a recipe for making a pie. That's basically what it's like. First you do this, then this, . . . and that's basically all it was.
Interviewer: Ok. Do you think that your writing on the job helped you at all or prepared you at all for your academic writing?
Linda: Not at all.
Interviewer: What about your letter writing?
Linda: Ah. (7 second pause) I'd like to say, "not really," but the last few years I've, ah ,not only the letter writing, but some of the assignments I did in my different treatment groups gave me the confidence because those I would share with counselors or people in my treatment groups. And, the feedback I got gave me the confidence, the courage, to go on and try for the academic community. If I hadn't of done that--um--I probably wouldn't be here because my confidence wouldn't be high enough.

REVISION INTERVIEW OF FIRST PAPER

Interviewer: In this first draft as you were writing this assignment, who did you feel you were writing for? Did you feel you were writing for yourself or the instructor?
Linda: I was more writing for myself at the time I was writing it. It was like let's get this part of my life down on paper and take a look at it and examine it and see what happened and what went on and also see if you can get a decent paper out of what's down here on this paper . . . to see what I can choose from to leave in and what to take out.
Interviewer: What kind of things did you think about the most as you wrote your first draft?
Linda: To be honest, the spelling--that little critical voice has always, you know, saying, "you should be able to spell these words." I was also thinking I should be able to do this faster. I wish my hand would write as fast as my mind was going at the time. I also was feeling like I was regressing to the time--like my inner child was coming out and I was regressing to the time when this really happened, and I was feeling the excitement when it was exciting and things like that.
Interviewer: You were visualizing?
Linda: Visualizing what happened and going over it in my head.
Interviewer: Ok. How much did you think about what your instructor expected as you were writing?
Linda: A little bit. I knew I had to . . . I knew it had to have a point to it, and I was trying to figure out a point to the whole thing--why am I writing this . . . and just trying to think of the thesis of the whole paper because it was still very unclear to me what my thesis was, and it really didn't come until the last paragraph, so I was thinking about that.
Interviewer: Did you imagine any other people reading this as you were writing?
Linda: Oh, I was thinking about other people that have been latchkey children, and them reading it . . . maybe comparing their experiences with mine.
Interviewer: How did you feel about writing this assignment? Did you think it was easy or hard? In what way?
Linda: Oh, I always have an inward fight every time I start a paper. I always think they're hard. This one really was easy. It's easy to talk about myself. It's easy to write about myself a lot more so than writing about somebody else, and seeing how this had to be autobiographical, it was fairly easy.
Interviewer: I kind of saw how you did this, but I would like you to explain to me what I didn't see. Um, how did you prepare for this assignment? Before you came in and did your jot list and your mapping, what did you do before that? I mean thoughts or writing or anything? It doesn't have to be just writing.

Linda: Well, before the mapping and that--and the author's list--or authority list, or whatever its called--I got my authority list from previous readings we did in class that were autobiographical, and I was--as I was doing the reading I was thinking about things that happened to me that were similar to what I was reading, and I jotted that down. I also went back and looked over a life story that I had written a couple of years ago, and went through and looked at what I could write about. My authority list came from all of these things, and my mapping came from the authority list, but it was already pretty clear on the authority list because I had so many things about being a latchkey child on it, that that was probably what I was going to write about. And, after that, I wrote down some questions I wanted to answer about my paper. I did that more for class than I did for my own writing. In class she gave us a list of things to think about and questions that we should answer about our paper. Before I started--sat down and really started writing my first rough draft, I do what I call "mental packing," which is like packing a suitcase, but doing it just in your head. Ahead of time I think of some things I want to say and some topics to hit, and as I'm writing out my first draft I unpack--I write onto my paper. That's pretty much what I do just before I write my first rough draft.

Interviewer: OK, let's see. Did you discuss your writing with another student or the instructor before you came in to do your first draft?

Linda: Yes, we divided up in class with other students and we just kind of talked about what we thought our thesis was going to be. I just kind of discussed the story line, and not really knowing exactly what my thesis was going to be. I just started out about being a latchkey child. I told them the story line, and they thought it was good. They didn't really give me any ideas.

Interviewer: What specific changes did you make in your document when you were writing? Were there any specific changes that you made while you were writing?

Linda: While I was writing--ah--(pause while she looked through document). Mostly what I changed while I was writing was--occasionally a word that I had misspelled so bad that I wouldn't know what it was later on. I added a word here and there that I thought was important. I would start something--I would start a sentence out and decide right in the middle to change the whole wording. I think that's mostly what I did. Other than that, I just kept writing as fast as I could.

Interviewer: All right. How important was this writing assignment to you? Why or why not?

Linda: To me every assignment was very important, and I have to keep fighting back the perfectionist in me because I want an "A" out of every class, and that's ridiculous. Number one, nobody's perfect at everything. Number two, no employers want to hire somebody that's perfect at everything. Number three, I don't think I have the time to be perfect at everything. What was the question?

Interviewer: I guess you answered it. It's very important.
Linda: Very important.
Interviewer: Let's go back to the steps again that you went through. How were these steps similar or different to the steps you went through when you were doing your job writing? You know, your forms?
Linda: I had rules back then. Everything had to be just so. Back then it was like writing out a recipe and everything had to be readable and just perfect. This prewriting of mine is anything but perfect. It's hardly legible. It looks more like scribbles on a piece of paper--a real mess. I'm almost embarrassed about how it looks. I always wanted to have beautiful handwriting, and I sure don't.
Interviewer: So your forms had to be--like they were out and they were done and they were perfect or as good as it was going to get?
Linda: Yes.
Interviewer: So, less steps?
Linda: A lot less steps. No creativity in that stuff. Any letters I used to write I might write--rewrite them a second time just so they would look pretty, and maybe I'd catch some of the misspelled words. This I'll rewrite and rewrite and rewrite and probably scratch--just mutilate pieces of paper until it comes out to be a good paper.
Interviewer: Here is the question I asked you to think about: What changes do you plan on making? You don't have to make these changes that you say your going to, but what changes do you plan on making between the first draft and the final draft?
Linda: Well, I'm going to probably cut out this whole part about the family I used to stay with and shorten that. Then I will lengthen the part about being a latchkey child, and the responsibility and the freedom I felt and why I had so much freedom, and try to instill in people why I should have been more responsible with that freedom. And I'm going to go into a little more detail about who I was staying with--who I was living with, which was my mother and why, and try to get my ages straight cause I know one change I already made was figuring out the year this happened in, and now I have to figure out how old I was in that year.
Interviewer: Why are you making those particular changes?
Linda: To focus more in on the thesis and take--I'm trying to take out what detracts from it. It came out almost like two little stories. I had a feeling it would when I started and it did, and I have to narrow it down to just one story--a focused point--and make my point in that one little story. Then I will add more detail that will make it clearer to the reader what I'm talking about.

REVISION INTERVIEW OF LAST PAPER

Interviewer: Ok, Linda, I'm just going to ask you a few questions about what you think you might do to change your first draft. First of all, who were you writing for in this particular assignment?
Linda: Junior high students about the age when they're changing--their bodies are changing, and they're very self-conscious, and they're getting pimples and everything is awkward. That's about it.
Interviewer: Did you come up with that yourself or did the instructor assign you?
Linda: The instructor assigned us.
Interviewer: That specific audience?
Linda: She told us to write for a younger audience.
Interviewer: OK. What did you think about the most as you wrote your first draft?
Linda: The students I was writing to, and what they're interests would be, what they're worries and concerns, and they're feelings.
Interviewer: How much did you think about what your instructor expects as you were writing?
Linda: I don't think I did.
Interviewer: Not at all?
Linda: Very little. It was more on what I could write that would relate to the students.
Interviewer: OK. Did you imagine any other people reading this as you were writing?
Linda: Yes, I could imagine school kids reading this.
Interviewer: How did you feel about writing this assignment? Was it easy or hard?
Linda: This has turned out fairly easy. I came up with a topic quick, and having a topic was what made it easy, I think.
Interviewer: How did you prepare for this assignment up to this point? For example--first answer the question: how many drafts have you written up to this point?
Linda: So far I have written one rough draft and did a little bit of revising when I put it on the computer, so two rough drafts so far. Before that I had written up little drafts like for definitions. I wrote on what I knew about the subject. I looked up in a medical book to make sure that my facts were right on certain things, and wrote down what a student of this age would be interested in knowing--how they feel, what they already know, what they--what did I write? A bunch of little things that I could put together into a rough draft.
Interviewer: Did you discuss your writing with another student or the instructor?
Linda: I have during class time. We've met during class time, and discussed our papers.

Interviewer: With other students?
Linda: Yes.
Interviewer: With the instructor?
Linda: No, I haven't really discussed it with her yet. Just once she asked me what I was going to write on, and we discussed it all of maybe two minutes. That was about it. I don't know. I'm going to see how much I can do without getting help, and if I get in a place where I'm stumped on what to do, then I will go get help.
Interviewer: How important was this writing assignment to you?
Linda: Twenty-five percent of my grade. Important.
Interviewer: Very important?
Linda: Really important.
Interviewer: What change do you think you will make while you are writing this next revision?
Linda: Well, I'm going to take out--paragrpah two I'm taking out altogether, or maybe mixing it in with another paragraph. That's on a definition that's in the Websters Dictionary. I want this to sound more like I'm explaining to somebody--to a student, or to a group of students of this age group why they have this problem, and what they can do to improve it--and explain to them that its all right because everybody has this problem. It's just part of growing up. Thus, I don't need the definition, and I will change a lot of the wording, and different sentences to make it sound like I'm talking to the students, rather than right now--it's just kind of a mishmash of stuff with a little bit of organization.
Interviewer: OK. Can you compare these particular steps that you're going through with the writing that you did on the job? Can you think of any similarities or differences?
Linda: I cannot think of any similarities. None at all. Maybe there was organization--I had organization. When I worked on the job I was very organized, and this type of work up till now has been a little shakey on organization, but I'm getting so that I can get it easier, and be more organized. There is a world of difference. I mean, this is creative. The purpose is entirely different. Well, not really. This paper is to explain, and what I did on the job was explain, so there's two similarities. I like this better--what I'm doing now. I like this a lot better. The other stuff I didn't like.
Interviewer: Why?
Linda: Why? It was boring, mundane, and more to keep other people happy.
Interviewer: That's all the questions for now.

APPENDIX D

THINKING-ALOUD PROTOCOL

First Paper: First Draft Protocol

First Paper: Revision Protocol

Last Paper: First Draft Protocol

Last Paper: Revision Protocol

FIRST PAPER: FIRST DRAFT PROTOCOL

Interviewer: This is the first draft stage. . .same instructions. Remember to explain everything you are thinking even if it is not related to writing.
Linda: I've decided to go all the way with this--first I'll start by writing about how I became a latchkey child--let's see--uh--blank! I'm going blank! Where's those groovy ideas I had earlier? Uh--Oh, what am I to say? There's this blank piece of paper staring at me. I hate this. I hate this. I hate writing. I love it when I'm done. Let's see. I became a latchkey--I wish my pencil would go faster--child around the time when--I go h-e-n--when because I have trouble keeping words straight so I have to go hen and when and here, there, where--this is really great, I love it. Ah, Ok, (reading) **I became a latchkey child around the time when** I was in sixth grade. Ah My parents had been divorced--I'm sure glad spelling doesn't count at this stage of the game--for a couple years and I stayed--no, correction--and I would go to a neighbor's house for breakfast, and lunch, and then for an hour or so after school. (4 second pause) Well--This family was a good Catholic--how do you spell "Catholic"?--Cath--well, anyway, I know what that is anyway . . . ah, Catholic family who never ate meat on Friday. Well, I wasn't Catholic. (15 second pause) I think I'll put an "SP" by Catholic, so I Know it's spelled wrong. (reading) **Well, I wasn't Catholic** . . . and I resented the fact that I had to eat macaroni and cheese almost every Friday for lunch. Macaroni and cheese. I don't like it too well today. Well, one Friday I made a face and--what's her name--I have to find out what her name is because I don't remember saw me. She started to--what did she start to do?. Did she start to holler or just ask me what was wrong? God, that was a long time ago. Oh, what did she do? When did she start hollering at me for making that face at her macaroni and cheese? Let's see--she started to scream at me--scream at me, "what's--oh that better be in quotations--with you?" No, she wouldn't say that. What's wrong with you? No. Are you too good for? Are you too good for it? Do you think you're too good for it? What did she say? Let's see, ah, (reading) **she started to scream at me**--oh, What? Do you think you're too good for macaroni and cheese? (5 second pause) Let's see--and so on and what oh and let's see--A big--fight fight fight--oh, I know how you spell that--fight started between this sixth grade--I should probably figure out how old I was in sixth grade. I'll do that later--sixth grade little girl, and this grown woman and mother of four children. That might not be important. Oh well. (3 second pause) Let's see--After school I went straight home, and this was the start of freedom ,or as they call it now, it was the start of another latchkey child. These--start a new paragraph here because I'm going from one part to another--Ok, this is kind of a dividing point and I'll have to ah make this flow together. If it doesn't sound right now, it doesn't matter. It will be revised. On this I have to keep reminding myself nothing has to be perfect--it can be

sloppy, it can be messy, it can be misspelled, it can be--badly punctuated. It's getting the idea and getting started that counts. Um, let's see where was I? (reading)--**and this was the start of freedom or as they call it now**adays, it was the start of another latchkey child. Ah For me it felt--oh, I don't like that at all--Uh for me as a latchkey child. Uh, let's go for that--As a latchkey child the beginning felt great. I had all this freedom. I was the only only kid in the sixth grade that could do what ever she wanted at lunch time. (6 second pause) Uh, at times I would walk to the mall and have a sandwich in Woolworths. On other days, I would--let's see, what would I do? Oh, I would go home and fix my own lunch, and still, on other days, when I didn't want to be alone, I take a sack lunch to school and eat in one of the classrooms with the other kids who couldn't go home for lunch. Let's see now. . . After school I had a lot of freedom too--also. Oh, I left out school (reading) **After school I had a lot of freedom also. Most of the time**--let's see--most of the time it was quite boring--um most--Most of the time it was quite boring. I wish I could spell words. Let's see (reading) **most of the time it was quite boring.** I would just go home and eat everything I could find in the refrigerator. Re-frig-er-ator--refrigerator Oh except for the nourishing things--except for the things that are good for you? Except for the things that were good for me. Except for the things that were good for me. Let's see--For some reason (4 second pause) we never had--we were--let's see--we were always running out of pop and ice cream and candy. In fact, I don't think my mother bought any candy. In fact, I don't think my mother bought any candy. Although I know that's not true. (reading) **Although, I know that's not true.** It just seemed that way. It just seemed that way. (6 second pause) Once a week after school I would go to a meeting of the Campfire Girls. (7 second pause) Let's see, how should I go on with this? One--one morning--one--no, we didn't meet in the morning. One day I stayed home sick from school--one day--yeah, that's how I go--One day I stayed home sick from school and couldn't go to the meeting. This just so happened to be the night that the girls made candles out of crayons--cray-ons. Well, the following week they told me how to do it--told me how to make the candles, so I had the bright idea to try and make some myself--make some all by myself--make some all by myself. Therefore, one day--let's see--one afternoon, I got everything--whoops--got the paper upside down.--it won't work, Linda. It's got to be right side up. Not really, but it works better if I do. OK. I got everything ready to make these beautiful candles. I put--I put the crayons in a pan. I turned on the gas. Then--then, the flames jumped up around the pan. That sounds really dumb! God, this is dumb! (laughs) It will work, Linda. It will work. Keep working. Short sentences build up suspense--build up the speed when somebody else is reading it, I hope. Let's see--In minutes the flames were not only under the pan, they were in the pan. Boy, was this exciting! I was scared to death. (laughs) I was scared to death. My mother was going to kill me--how do you spell--oh, kill me.

I'm burning down the house. I'm burning down the house. I started running around the kitchen trying to think about what I should do Um, let's see--and the first thing I saw--and the first thing I saw was a lid, and I remembered from--about--about being able to smother a fire by putting a lid on it--putting a lid on it. I had learned that at school. Period. So, that's what I did. So that's what I did. And thank God that fire went out. I still thought my mother was going to kill me, so I start--cleaned up--cleaned up--cleaned everything up, and sat quietly--and sat quiet--quiet--quiet--why can't I spell these simple words? How about "silently"? (laughs) Yeah, that worked. Why can't I spell "quietly," and I can spell "silently"? I sat silently until my mother arrived home. The really funny thing is she never said a word. (8 second pause) I still can't believe that she could not tell that something was wrong. Why couldn't she tell? I don't know. Um. I guess she couldn't smell the smoke. Let's see--from all this--this is a new paragraph--I'm going to summarize everything now, and this should be a pretty good start on it. Ah, let's see--from this experience--from the experience of fire--From the experience of the fire, I found out--found that with the freedom came responsibility came re-spons-i-bility. (reading) **With the experience of the fire, I found out that with the freedom comes responsibility.** Period. Over.

Interviewer: Ok. That's the end of your first draft. So, what I'm going to ask you to do for next time is--I know you have to revise it for class--so, just--I'm going to ask you some questions about what you're going to do to improve it, so why don't you just think about what you would do to improve it and look it over for next time.

FIRST PAPER: REVISION PROTOCOL

Interviewer: This is Linda's revision thinking aloud protocol.
Linda: Ok. First I have to start all over with my first paragraph. I'll cut most--all of the second paragraph out. See, I have to start on this first paragraph and get a good opening. So far I've got (reading) **I became a latchkey child in 1958. My parents were divorced. I was eleven years old.** Let's see. I really need something that leads into this. Grab an interest. What can I do here? Blank. I hate it when I'm looking at a blank piece of paper. I think I'll just start out with the first--and write down the first sentence in my second paragraph here. I'm writing down as a latchkey child, the beginning felt great. That sounds so stupid. Let's see. Let me rethink this. As a latchkey child I had all the freedom and more that a eleven year old could ever want. Let's see I'm going to read this again, and see how it sounds. This might be my opening--opening sentence here. (reading) **As a latchkey child I had all the freedom and more that a eleven year old could ever want.** (4 second pause). My parents were divorced, and I lived with my mother. This was back in 1958 before the phrase "latchkey child" had been coined. Hey, that's starting to sound pretty good. (reading) **As a latchkey child**--now I'll have to see how its sounding so far--**I had all the freedom--and more--that an eleven year old could ever want. My parents were divorced and I lived with my mother.** This was back in 1958 before the phrase "latchkey child" had been coined. A latchkey child is a child who because of conditions--let's see, how can I write this? So far I have (reading) **A latchkey child is a child who because of conditions**--let's see. Oh, I know what I can write. (5 second pause)--like oh as in--scratch like--a divorce, (10 second pause) death, or just the fact that both parents work is at home unsupervised (15 second pause). Let's see--(reading) **A latchkey child is a child who because of conditions as in divorce, death, or just the fact that both parents work is at home unsupervised** before and after school. (22 second pause). Let's see--when--start a new paragraph--and--go on into my story. When I became a latchkey child all the freedom felt great. I was the only kid--oh, this is already down there. I can just--I'm going to scratch out "I was the only kid" and make a kind of a start here. Put a number one, and I can lead back to what I already have got on the computer right here--cross out these first two sentences on my second paragraph. And, I can run along. I was the only kid in the sixth grade that could do whatever she wanted to do at lunch time. At times I would walk to the mall and have lunch at Woolworth's lunch counter alone or by myself. I'll add that. That sounds good. Other days I would go home and fix my own lunch. That's Ok for now. Still on other days when I didn't want to eat alone anymore, I would make myself a sack lunch and eat at school in one of the classrooms with the kids that could not--emphasize--I've got to emphasize here that other

kids did not get to do what I did. Let's see, I'm emphasizing here--I've got to emphasize in this paragraph that other kids did not do these things, and their parents would not let them. Let's go back to this last sentence here. I got a run-on sentence here. This goes on and on indefinitely. I'll see what I'll do after I get the ideas down. (reading) **Still on other days, when I didn't want to eat alone anymore, I would make myself a sack lunch.** Period. Scratch out "and." (rewriting) I would eat lunch in one of the class rooms with the kids whose parents would not let them--oh, what do I have here? (rewriting) I would eat lunch in school, in one of the classrooms, with the kids whose parents would not let them go home for lunch because they were not there. That's pretty good--the parents were not home. That's what I'm going to write down . . . because the parents were not at home, and felt it was unsafe for them to be home alone. Let's see--I'm going to read over this sentence once more to see what I've got. I think this is a pretty important sentence. (reading) **I would eat at school in one of the classrooms with the kids whose parents would not let them go home for lunch because their parents**--I'm missing a word--**were not at home, and felt it was unsafe for them to be home alone.** Oh, boy, is that a screwed up sentence. Now I know my brain isn't working today. This almost sounds like the parents don't want to be at home. It's unsafe for the parents to be home alone. Sometimes it is. Oh well. I'll get that worked out later. I've got the idea. After school--oh, I need a lead-in sentence here too. Well, I'll get the main ideas down and lead-in sentences will come later. It will have to. After school I had a lot of freedom also. Most of the time I would just go home--This is where it sounds like I am just addicted to--going into a food addiction here, which is the truth, but it doesn't have anything to do with the point I'm trying to make. (6 second pause) Oh, I know what it is with this paragraph about all the food. A normal parent if they were at home would not let you do this. Because my parents weren't at home I could do this. Sick, sick, sick, sick. So, I've got to show that because parents weren't at home, I was able to do this, even though I shouldn't have. Ok. (reading) **After school I had a lot of freedom also. Most of the time I would just go home**--I just **went** home--change "go" to "went"--and ate everything I could find in the refrigerator. I'm going to scratch out "except what was good for me" and scratch out "you know," and go on with I would eat the ice cream, potato chips, candy and bottles of coke. (11 second pause) I'm just going to write it after "coke" another sentence. If my mother had of been--misspelled word again--home, she would not have let me eat all this--I want to say "junk food", but that would be--I've got to think of something new. I could say "garbage," but that's not a new saying either. --how about all this food for right now. -- that was bad for me. For some reason we were always running out of these items. Oh, I'll leave that in there for right now. (6 second pause). Let's see how this third paragraph sounds now. (reading) **After school I had a lot of freedom also. Most of the time I would just**--I changed that

word, and I shouldn't have changed it--**I would just go home and eat everything I could find in the refrigerator.** I ate--I would eat? **I would eat ice cream, potato chips, candy, pop. If my mother would have been home, she would not have let me eat all this food, which was bad for me. For some reason we were always running out of all these items**. Sounds like--well, Linda, you're just not in a very good mood today, so it's all going to sound bad to you. But we will plow on and get this done, even though you don't feel like it. And talking about ice cream and potato chips and candy makes me think my lunch was not good enough for me today because I'm starved. Cottage cheese and tomatoes just didn't do it for you today. Ok, let's go on to paragraph four. Get back to work, Linda. (reading) **Once a week after school I would go to a meeting of the Campfire Girls**. Hmmm. (7 second pause) For some reason I don't like the way this even begins. I like it further down, but I don't like this. I belonged to Campfire Girls, and once a week we met--did we meet once a week? Or was it more like once a month? Probably. Oh well, that's neither here nor there now. (6 second pause). Yeah, let's go with--this is paragraph four--I (12 second pause). I don't even know why I wrote about this subject. I belonged to the Campfire Girls, and we would meet once a week after school. (6 second pause) Now I want to rearrange this whole paragraph. (8 second pause) Let's see. I'm going to jump down two sentences that says "this meeting just so happened to be the meeting where everyone was going to make beautiful candles from crayons." (7 second pause) And I think--I just want to say one of the meetings--In one of the meetings everyone was going to make--oh, OK. Let's see. I have to cross out "this meeting just so happened to be the meeting where," and in place of that I'm going to put: At one of these meetings everyone was going to make beautiful candles from crayola. Before that sentence I had about staying home from school and not being able to go to the meeting. I'm going to change that around, and put that after this paragraph, or after this sentence. And I'm going to make it--on this day. On this day, I had to stay home from school because I was sick. Thus, I was unable to go to the meeting. And this whole sentence goes after the other one. So, I need to draw a line all the way around it, and make an arrow so I can put that--put this sentence after "the crayolas." Oh, boy, what a mess. The following week I saw all the candles the other girls had made, and they told me how to make them. So, I got a bright idea to try and make my own candles all by myself. New paragraph. One afternoon I got everything ready to make the most beautiful candles that have ever been made before. I'm writing before--after that sentence. There. (3 second pause). (reading) **I put the crayons in a pan. I turned on the gas. Then the flames jumped up around the pan, and in minutes the flames were not only under the pan, they were also in the pan. I was scared to death. My heart was in my throat. I was --I just knew my mother was going to kill me when she found out I was burning down the house. I started to run around the kitchen trying to think about what I should do. I saw a**

lid. I remembered about being able to smother a fire by putting a lid on it. This I had learned in school. So that is what I did. Thank God the fire went out--let's see. Thank God the fire went out--I'm thinking about doing another paragraph--new paragraph right here because that kind of stopped--thank God the fire was out. That's--stop. And we go on to the next process of worrying what my mother is going to do to me. New paragraph. (reading) **I still thought my mother was going to kill me. I cleaned everything up. Then, I sat silently until my mother arrived home.** Yeah, I'm going to break up--this is all one sentence, and I think I'll just break it up into littler sentences. This kind of shows the process, but it does need to be drug out into one long sentence. So, I'll make it--I still thought my mother was going to kill me. That's kind of a lead-in because I already talked about that in the last paragraph. Capital "s". So I cleaned everything up as best as I could. Then, I sat silently until my mother arrived home from work. I think this is going to be another new paragraph. Funny, she never said a word. I still cannot believe that she couldn't tell that something had happened, or that something was wrong. That might be a little too much. That can wait for now. We can always figure it out later. I guess she couldn't smell the smoke because not a word was ever said. New sentence--or perhaps that was how she meant it to be. Oh, that's not right. Or maybe that was it--no--or maybe that was--because she wanted me to learn on my own--or maybe that was because--Or maybe that was because she knew I had learned for myself. Or maybe that was because she knew I had learned a hard lesson today. Next paragraph. (reading) **From this experience with the fire I had found that with freedom comes responsibility.** I don't know how I can improve on that last sentence at all. It sounded good. I know I have to go over it about ten thousand times before it is as good as I want it. Let's see. From the beginning. As a latchkey child--I'm going to just read it all the way through and see how it sounds to me now that I've got this much done. (reading) **As a latchkey child I had all the freedom and more that an eleven year old could ever want. My parents were divorced, and I was living with my mother. This was back in 1958 before the phrase "latchkey child" had been coined. A latchkey child is a child who because of conditions as in divorce, death or just the fact that both parents work, is at home unsupervised before and after school. When I became a latchkey child all the freedom I felt**--back up again. **When I became a latchkey child** all the freedom felt great--all the freedom felt great. **I was the only kid in the sixth grade that could do whatever she wanted to do at lunch time. At times I would walk**--at times for lunch--this is a new paragraph. At times for lunch, **I would walk to the mall and have lunch at Woolworth's lunch counter by myself, or on other days I would go home and fix my own lunch. Still on other days, when I didn't want to be alone anymore, I would make myself a sack lunch. I would eat at school in one of the classrooms with the kids whose parents would not let them go home for lunch because their parents were not at home, and**

they felt it was unsafe for their children to be home alone. After school I had a lot of freedom also. Most of the time I would just go home and eat everything I could find in the refrigerator. I would eat ice cream potato chips, candy and bottles of pop. If my mother had been home, she would not have let me eat all this food that was bad for me. For some reason we were always running out of these items. I don't like that last sentence--I'm scratching it. New paragraph. (reading) **I belonged to the Campfire girls and we would all meet once a week after school. On this day I had stayed home**--on--wait a minute. That goes later. **At one of these meetings, everyone was going to make beautiful candles from crayons. On this day I had to stay home from school because I was sick. Thus, I was unable to go to the meeting. The following week I saw all the candles the other girls had made, and they told me how to make them. So I got the bright idea to try and make my own candles all by myself.** New paragraph. **One afternoon, I got everything ready to make the most beautiful candles that had ever been made before. I put the crayons in a pan. I turned on the gas. Then the flames jumped up around the pan, and in minutes the flames were not only under the pan. They were also in the pan. I was scared to death. My heart was in my throat. I just knew my mother was going to kill me when she found out I was burning the house down--when she found out I was burning the house down.** Hey, that sounds good. Put those two sentences together, Linda. Wow! I just knew my mother was going to kill me when she found out I was burning the house down. That's great. I like that. **I started to run around the kitchen trying to think about what I should do. I saw a lid. I remembered about being able to smother a fire by putting a lid on it. This I had learned in school. So, that is what I did. Thank God the fire went out.** New paragraph. **I still thought my mother was going to kill me, so I cleaned everything up as best as I could. Then I sat silently until my mother arrived home from work.** New paragraph. **Funny, she never said a word. I still cannot believed that she couldn't tell that something had happened, or that something was wrong. I guess she couldn't smell the smoke because not one word had ever been spoken--<u>has</u> ever been spoken. Or maybe that was because she knew I had learned a hard lesson that day. From the experience with the fire I found that with freedom comes responsibility.** That sounds pretty good for now. I'll have to go and put this on the computer, and see what it looks like when I get it on the computer--see how much more I have to do.

LAST PAPER: FIRST DRAFT PROTOCOL

Interviewer: This is Linda's draft number one of the last essay of the semester.

Linda: I've done a bunch of prewriting here, and I'm going to start my rough draft. I'm going to start out with the intro I've already worked up. It's the big night of the first school dance. I have been preparing for this night for--for--let's see, what should--I think I better change this a little bit. I'm thinking now. What should I do? I have too many "for's" here. I have been preparing for this night for two weeks now--oh, well, I'll have to leave it that way--for two weeks now. My date is the one boy that I like the best out of all the boys in my school. My dress--wait a minute--I wrote that differently somewhere else. Let me find that now, and it's on another one of these papers. I think. Maybe I didn't write that differently. Well, we'll go with this--see what happens. My dress is perfect. My hair looks great., but then as I am looking in the mirror the horror show begins, for right there on the end of my nose is the big "P". Yes, that's right, it's the biggest, reddest, juiciest pimple you ever saw. Ok, that's my intro. Where to go from here? I need to start trying to put this thing together. There's so much stuff here. I don't know what to take first. Let's see. I wonder. Should I go on with my--thesis sentence here? (reading) **Everyone feels embarrassed having pimples; however, everyone gets them because its part of growing up**. I'm going to leave that for the end--the last paragraph, and go to answering some of the questions that I have written down here. (5 second pause) Which shall I do first? Let's see, should I go with the--what a pimple is and how it's formed--maybe. Let's see--which--OK--No--that's the horror show--I should go with the feelings around that next because why would it be a horror show if there weren't a lot of icky, old feelings going on. (reading) **Everyone is looking at my pimple**--I'll go on with this story--At the dance tonight--that's it--OK. At the--I got to erase cause I goofed that up. Let's start again. At the dance tonight everyone will see this thing on the end of my nose, and they will be talking--no, they will be laughing at me because of this pimple. Let me think some more. They'll be laughing. Let's see--go on to some more feelings. I will feel ugly, ashamed, out-of-place, totally embarrassed--I will feel ugly, ashamed, out-of-place, and totally embarrassed. I've got to read this back now to see where I'm at. (reading) **It's the big night of my first school dance. I've been preparing for this night for two weeks now. My date is the one boy that I like best out of all the boys in my school. My dress is perfect. My hair looks great, but then, as I look in the mirror, the horror show begins. For right there on the end of my nose is the big "P." Yes, that's right--the biggest, reddest, juiciest pimple you ever saw. At the dance tonight everyone will see this on the end of my nose, and they will be talking--no, they will be**

laughing at me because of this pimple--because of this crater--OK, crater. **I will feel ugly, ashamed, out-of-place, and totally embarrassed.** That sounds pretty good. Why do we just--let's see--maybe we should go on to the "why" now. Why do people get pimples. Why? Why do we get pimples? What is a pimple? That's it. The Merriam Webster Dictionary defines a pimple--I've got to erase. I goofed up again--defines a pimple as "a small, inflamed"--in or im--"inflamed swelling on the skin often containing pus. OK, I didn't--get the definition done. Let's see. Now, where should I go? Let's see how they're formed. Should I put in here that I studied to be a beauty operator so I know this or should I put in that one of the medical books told me this? I could go either way. I'll get the name of the book. I'll have to make a note here on my paper. I'm drawing a little box here on my paper and writing "name" in it, so I'll remember to get the name of the medical book. This is essentially what it said. I'm just going to--I'm not going to quote verbatim what it said because it's two whole pages--what they say. I don't need it all. Name of the book--says that a pimple is--no--says pimples are formed. What? What? All this writing and nothing. OK. Name of the book says that pimples form--wait a minute. I haven't got this there yet--says that excess oil production in the skin--says that--scratch pimples--Name of the book says that excess oil produced in the skin gets trapped, and bacteria enters and starts growing, which causes inflammation and pus. Also at the age of eleven or twelve the body starts changing so fast--let's see--name of the book says that--put pimples back in--name of the book says that pimples are excess oil produced by oil glands gets trapped under the skin. Then bacteria enters and grows in this trapped oil causing it to--wait--wait--I got lost here. Scratch "into," and after causing we write inflammation and pus. (5 second pause) I'll go on to talk about the hormones and--the body--and so on--it happens for this age group. Let's see. Also at the age of eleven or twelve the body starts to grow and change at a fast rate. At a fast rate--stop for now--stretch, stretch stretch. Boy, my back is killing me. I'll be glad when this is done--over with--I need a break. Its been too long. I want to just lay down and do nothing for awhile. Come on, Linda, let's get this done. Let's see--change at a fast rate. This bodily change is due to hormones which are--let's see how I write that--which are starting to kick in. Hormones are body chemicals--I ought to check on that to see if I'm saying that right. I'm going to put a question mark here so I can check that.--in the body--I'll have to check that too. That's repetition--that are making this--No. I don't like that at all. Let's see--starting to kick in. Hormones are body chemicals--which--oh--that's not going to be right either. Hormones are body chemicals--that make us men and women--no--that are a sign that we are growing up. Oh, let's put that in. Let's see. Hormones are body chemicals--after that, scratch everything I've got so far after that, and put in--hormones are body chemicals that everyone has, and are a sign that one is starting into adulthood. Now, I think I'll go

on with consequently--Consequently, these hormones speed up the production of the oil glands whereby--that's not going to work, but it will be OK for now--whereby. (reading) **Consequently, these hormones speed up the production of the oil glands**--scratch "whereby"--making it more possible--that's stupid--making it--oh, what's the word I want--making it more possible--what lousy English. More prevalent? They wouldn't even know what I was talking about--making it easier to get pimples. OK. I got almost two pages, and who knows? Let's see. I'm stopping. I'm going to read it over to see what I got. (reading) **It's the big night of my first school dance. I have been preparing for this for two weeks now. My date is the one boy that I like the best out of all the boys in my school. My dress is perfect. My hair looks great, but then as I am looking in the mirror, the horror show begins. For right there on the end of my nose is the big "P." Yes, that's right, it's the biggest, reddest, juiciest pimple you ever saw. At the dance tonight everyone will see this thing on the end of my nose, and they will be talking--no, they will be laughing at me because of this pimple--this crater. I will feel ugly, ashamed, out-of-place, and totally embarrassed. The Websters Dictionary defines a pimple as "a small, inflamed swelling under the skin often containing pus."** Well, it doesn't look small to me. Well, it doesn't look small to me. I'm going to go on reading. **Name of the book says that pimples are excess oil produced by oil glands which**--which--gets trapped under the skin--crossing out "the"--making a capital "b" on bacteria. **Bacteria enters and grows in this trapped oil causing inflammation and pus. Also, at the age of eleven or twelve, the body starts to grow and change at a fast rate. This bodily change is due to hormones, which are starting to kick in. Hormones are body chemicals that everyone has**--I forgot to put down one--**and are a sign that one is growing--one is starting into adulthood. Consequently, these hormones speed up production of the oil glands making it easier to get pimples.** Oh, how boring! Now where should I go from here? How to take care of the problem--last--(7 second pause) I better read my other intro, and see what I've got in that because that was pretty good too. Maybe I can take something out of this, and put it in my rough draft. (reading) **At about the age of twelve our bodies start to change and grow very fast. This is because of the chemicals in our body called hormones. These hormones can cause many types of problems at this age such as--one such problem is pimples.** I might go back to that and put it in somewhere, but not right at the moment. (6 second pause) I think I'll go back to length you have pimples--where did I put that? Prevention and treatment--here it is. A pimple will last as long as you want it to last. That's good. I like that. A pimple will last as long as you want it to last. If you keep squeezing and picking at it--at them? Pimples will--at them? They--at them. They will last for what seems to be forever, but there are ways of--I can't say "controlling" because my--thought is that everybody gets them, so--if somebody had a good idea not to get them, I guess we wouldn't get them. (10 second pause) There are

ways of--There are ways of treating them? There are ways of controlling them? There are ways--there are many ways that you can deal with them--No, there are many ways that you can help them. There are many ways that--good luck, Ann, I want to see you write that one down--but, there are ways of just using soap and water. That means just by washing your face twice a day will help you to control the problem. Let's see. What have I got in this paragraph? (reading) **It will last as long as you want it to last. If you keep squeezing and picking at them, they will last for what seems to be forever, but there are ways of just using soap and water.** Yes? No. Let's see. **There are ways of using soap and water--that just by washing your face twice a day you will help--twice a day will help you to control the problem.** There are also many products that you can buy in your local grocery store or pharmacy which may also help you to control the dreaded pimples, such as Oxy 10, Clearasil, Noxema, etc. I think I'm running out of material. I'm going to look now on my list of questions to see what I've got. Let's see. Why they get them. I've got that. What causes them. I've got--oh, wait--why do they get them? Oh, yeah. OK. Why do people worry about them? I don't have that one there yet. That will be something I'll think about. What to do to prevent them. Define--I've done that. When do most people get them? Where on the face do they get them? That's not that important. How to get rid of them. How do they differ between the sexes? How long do they last? OK. I think I'm doing pretty good here. Its getting close. Its getting real close. OK. Of course, everyone gets them--male and female alike, and everyone seems to worry about them. Why there just is not anything to do to totally prevent the pimply face. All we can do is make sure our skin--I'm getting tired. I'm misspelling everything--our skin is clean, and if there is a severe problem we can talk to our doctors at our yearly check-up. No, not check-up--yearly school physical--oops, physical is with a "p"--(6 second pause)--and see what he recommends. (7 second pause) Oh, where's my thesis sentence? I'm going to write that down and put it aside cause I'm tired. I don't even know where I put it. Oh, here it is. OK. Last paragraph, thesis sentence. Everyone feels embarrassed about having pimples. Although everyone gets them. Why let it bother you? It's just part of growing up.

Interviewer: Before you turn it off, I just want to remind you that for next time think about changes that you'll make for your next revision. Then, I'll ask you some interview questions.
Linda: OK.

LAST PAPER: REVISION PROTOCOL

Interviewer: We're going to do your second thinking-aloud protocol where you're going to revise your first draft. I know you've already done a little bit of revising on the computer, but remember as you're writing again to explain everything you're thinking as you're writing. Explain everything you're thinking even if it's not related to writing.
Linda: I don't want to do this. OK, enough of whining. I think for right now I'm just going to leave my first paragraph. I think I'll read over it once more and see where I'm at on that. (reading) **It's the big night of my first school dance**. I think I changed that from the other one. (reading) **I have been preparing for this night for two weeks now. I am going to the dance with the best looking boy in my class. My dress is the most beautiful one I have ever had. My hair looks great, but then, as I am looking in the mirror, the horror show begins. For right there on the end of my nose is the big "P." Yes, that's right. It's the biggest, reddest, juiciest pimple you ever saw. How can I go to the dance now? At the dance everyone will see this ugly thing on the end of my nose. All the kids will talk--no, they will laugh at me-- because I have this pimple. I will feel ugly, ashamed, out-of-place and totally embarrassed.** Ok right now I'm just going to leave that as it is. I'm going to circle the second paragraph--I'm circling the second paragraph, which is the definition of what a pimple is. I don't really think I need to tell kids what they are. I think they already know, or I can either leave that out or blend it in some place else. So I'll just drop down to the third paragraph where I have what the medical book was saying about how pimples were caused. I've got this completely out of sequence here, I believe. I don't think I want that part in there where it is. I think I want to move it, or put something in before it. Let's see. (reading) **I'm totally embarrassed.** I think what I need to do is have something that links the first paragraph and the second paragraph together. I think I need my thesis right in there. Let's see. (reading) **All the kids will talk--no, they will laugh at me because of this pimple. I will feel ugly, out-of-place, ashamed and totally embarrassed.** New paragraph. OK. This will be my second paragraph intro. Everyone feels embarrassed about having pimples; although, it's just part of growing up. Let's see now. That's a good transition sentence from my first paragraph into my second. I think I'm going to rearrange this whole second paragraph--yeah, this is now my second paragraph where before it was my third. It's about the hormones and the body and where pimples come from. (reading) **Everyone feels embarrassed about having pimples; although, it is just part of growing up**. At about the age of eleven or twelve the bodies of boys and girls grow and start to change very rapidly. Hormones are the body chemicals--I'm going to have to find out another word for that. I'll have to look it up and see because that sounds stupid. (reading) **Hormones are the body chemicals**--that causes

these changes. They also increase the oil glands' production of oil. Where am I going to go from here? I'm going--now I'm going into what causes pimples. OK. This is starting to look a little better. Hormones to oil glands to oil getting caught underneath the skin, bacteria,--OK. Then, the oil can get trapped under the skin where bacteria can enter--this is not quite right yet--and grow. Wait a minute. Let's stop here a minute and read this. (reading) **Then, the oil can get trapped under the skin where--they also increase the oil gland's production of oil.** This oil then--no, this oil--this oil then can get trapped under the skin where bacteria can enter and grow causing inflammation and pus to form. This is your basic pimple. Let's see. This is your basic pimple. I'm going to go on to my next paragraph. My next paragraph is talking about how to control them. (4 second pause) I think I'll need a good transition here. These basic pimples cannot be prevented. That's good. I like that. These basic pimples cannot be entirely prevented--no, cannot be prevented--cannot entirely be prevented--entirely--my spelling is bad. (reading) **These basic pimples cannot entirely** be prevented. Let's see. Although--no. There's got to be another--I am now looking for a sheet of paper that has all sorts of little transitional phrases on it, so I can pick out another word that I haven't used because I'm getting in a rut here with my words. I don't see that little sheet in here. Oh, here they are I bet you anything. Let's see now. (5 second pause) No. (5 second pause) Somewhere in here I have it. Is this the one I wanted? I think I collect too many papers over the year. (reading) **This basic pimples cannot be entirely**--cannot--whoa--**this basic pimple cannot be entirely prevented.** I had to scratch out an extra "b" I had in there. I got too many bees in my bonnet now. (reading) **These basic pimples cannot entirely be prevented; although**--according, hence--no, since--no, for and I--I used for--so that--no, therefore--no, however--now I don't even know what I wanted to say. What did I want to say there? This is not one of the great days for writing--cannot be entirely prevented--entirely prevented--but using some very simple methods they can be controlled. That's not exactly what I wanted to say, but it will do for now. Let's see what this paragraph says. (reading) **A pimple will last as long as you want it to**--I'm going to put that toward the end. **If you squeeze and pick at it**--OK, but there are ways to help you keep getting pimples--no, let's see. Here we go. First, just try--yeah, here we go. (reading)--**under control.** First, just try soap and water twice a day. The cleaner you keep your face, the less likely oil and bacteria are to fester into pimples. If you feel you need more than just washing your face (20 second pause) Where was that in here? (reading) **If you feel you are still having trouble**--I might leave that in. That sentence is right here. Let's see. (reading) **If you feel you need more than just washing your face--if you are still having trouble there are products in your grocery store**--OK, I'm going to put a star--I'm crossing out this last sentence, and putting a star or cross or whatever you want to call it right here because I'm going to plug those together. About what

you can get in the store--I think I need to go to the store and read some of the labels on these things, so I can tell the readers how you use a few of them. That will be homework for tomorrow. (Reading) **Remember what you are using to use regularly**--I've already changed that. Let's go on. That sounds like it's--use regularly--OK--and after regularly using stuff--I can plug in these first couple sentences about a pimple lasting as long as you want, and put that on to the last of this paragraph--the last part of this paragraph--right here after "getting good results." We'll put--(reading) **Remember a pimple will last as long as you want it to. If you squeeze and pick at it, it will last forever.** OK. (reading) **Everyone gets pimples--boys and girls alike**--no, I've still got to put something else in here. (reading) **Just remember whatever you use, do it regularly for good results.** Pimples can usually go away in about--a week? I suppose. Pimples can usually go away in about a week. Of course--no. Of course--however, a pimple--oh, however--however--(reading) **a pimple will last as long as you want it to. If you squeeze and pick at it it will last forever. Oh, I don't know what I'm going to do from here.** Let's see. It seems to be running pretty good now. OK. (reading) **Everyone gets pimples**--I already said that once. Boys and girls alike--I've already said that. I think I can scratch that out of here for right now. (reading) **And everyone seems to worry about them.** Why? I'm going to leave that in there for now, and I'm going to cross off "and" and make it--everybody seems to worry about pimples. (reading) **Why, there just is not anything to do to totally prevent the pimply face. All we can do is make sure our skin is clean and**--this is just--repeating myself here. (5 second pause) I'm going to have to put a circle around--I haven't put in about going to see the doctor yet, so I want to leave that in. That's in this paragraph here. (reading) **If there is a severe problem**--see the doctor on a yearly check-up. That should (6 second pause) OK, that's going to go in up here where the--right after the products in the grocery store. And that leaves me to my last--my conclusion--and I'm going to have to change that because I've used half of my conclusion up in the beginning. So, I think what I'll have to do is revise what I've got, and go to the store and put some instructions on how to use Oxy 10, and Noxema and all that in my paper, then write a conclusion after I get all that done. So the conclusion will wait until later. I'm doing a squiggly line to remind myself that it has got to be worked on later. Once I get this all together my conclusion will tie up my whole paper, and I'll have it done when I get that far. I think that's pretty much what I got for today.